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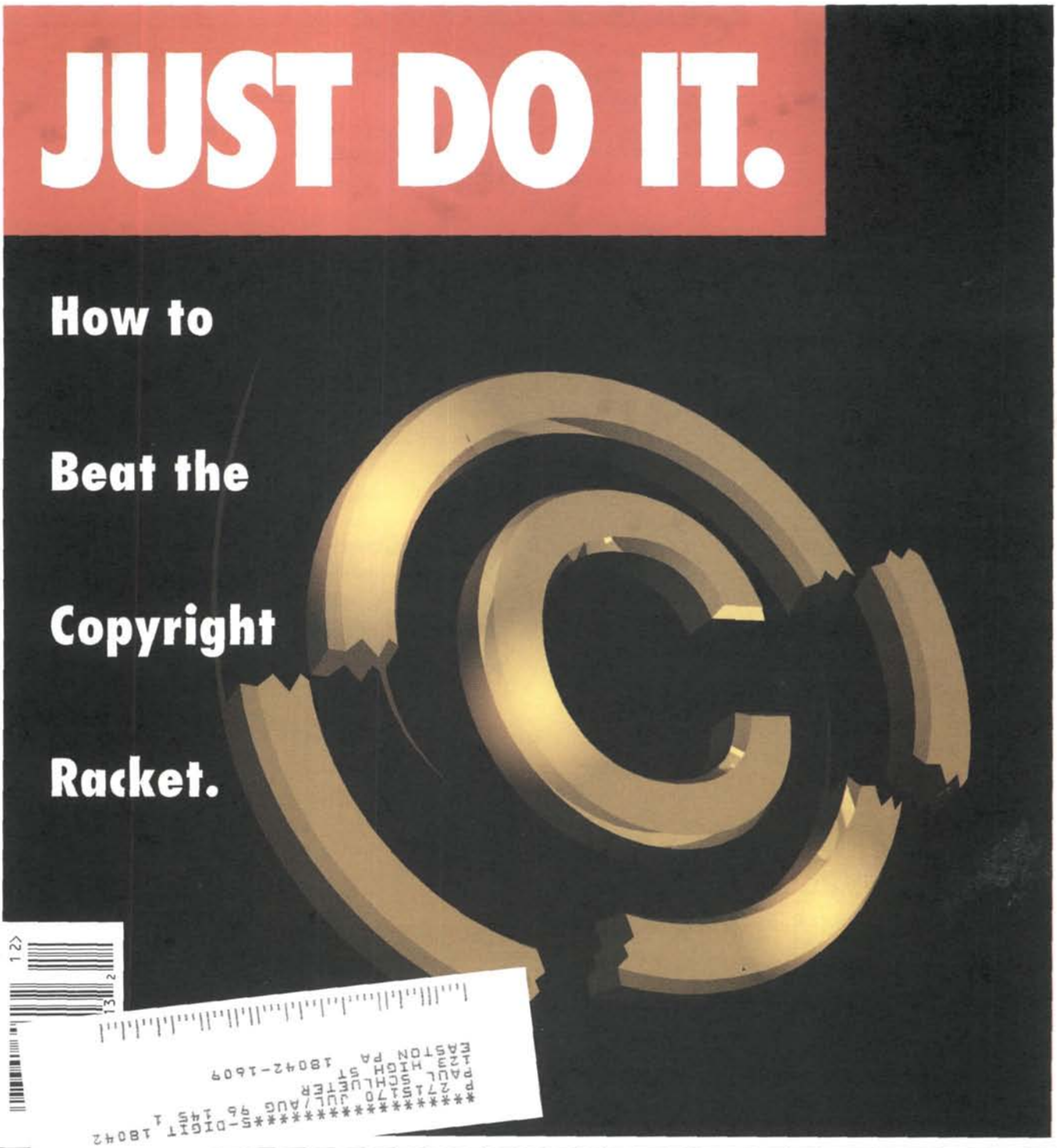

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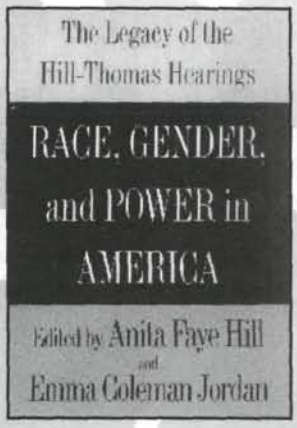
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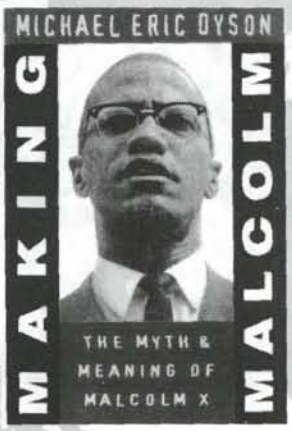

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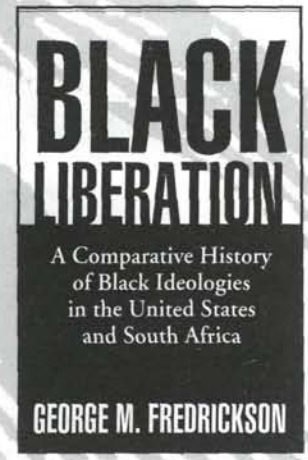
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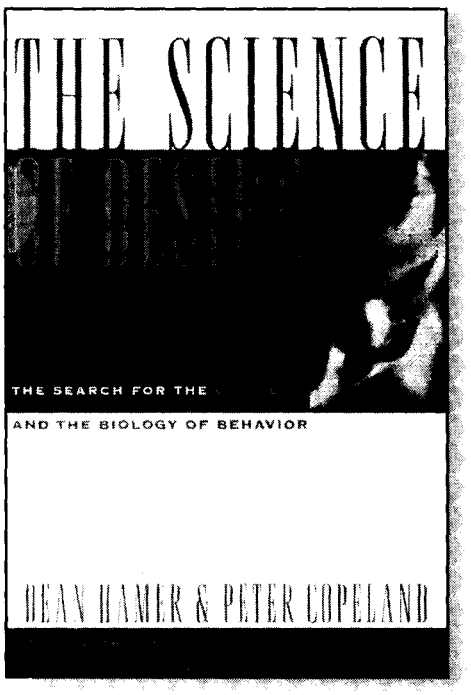

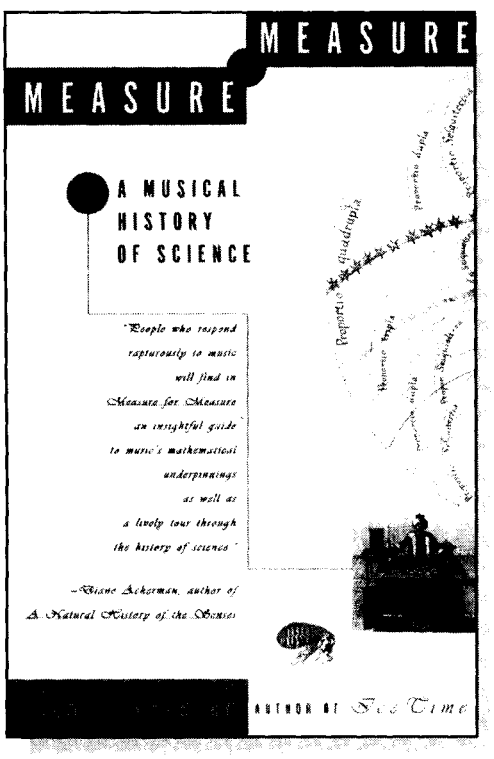
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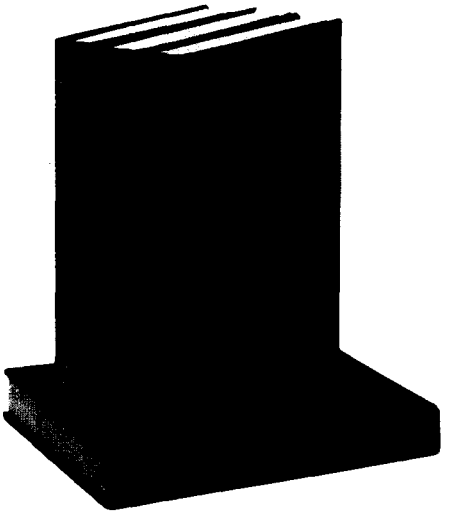

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Letters to the *Editor*

POST-COLONIAL CRITICISM

Russell Jacoby's piece made your fifth-anniversary issue worth the price until he stumbled five paragraphs from the finish line ["Marginal Returns," *LF*, September/October]. The inability to write a complete sentence bothers "only conservatives"? Did the cult of good writing begin with James J. Kilpatrick and William Safire? Does it owe nothing to William Strunk, Jr., E.B. White, and Edwin E. Newman, none of them likely candidates for a Conservative Hall of Fame? So far as I can tell, none of the above took the respect for style to be their personal discovery. They appear to have been aware that their concern was as old as literature itself.

There's the rub. Jacoby, like his adversaries, treats controversy largely in contemporary terms, whereas many of the issues he raises are as old as the disciplines whose practitioners they divide. "Belief in a pristine and uncontaminated essence," as Jacoby puts it, was controversial long before the 1990s. The idea was challenged by Louis R. Gottschalk when I sat in his seminar on historical method at the University of Chicago in 1942. He did not claim, and, of course, could not have claimed, to be the first to formulate such doubts.

Why must so many scholars seek validation of their work by claiming that every thought of theirs constitutes a landing on terra incognita? That delusional habit accounts in large measure for the nastiness of current scholarly discourse. In this regard Jacoby, alas, appears to be very mainstream.

Hans A. Schmitt, *Professor Emeritus of History, University of Virginia*

One could not read without embarrassment Russell Jacoby's portrayal of the shortcomings of post-colonial theorists, particularly his authoritative pronouncement that "most post-colonial theorists cannot write a sentence." Embarrassment that a hundred and sixty years since the systematic teaching of English was introduced in India by the British colonizers to produce a class of clerks, the assessment of our intellectual production should still, without irony, concern itself with broken sentences rather than the sentence of history.

I want to set down beside Jacoby's judgments this burden of history because one wouldn't know from a reading of his piece that it existed. I found nothing about Vietnam or about national liberation movements in Asia, Africa, or Latin America, nothing about transnational capitalism or about the shifting demographics inside the U.S. as a result of immigration. In other words, there was no historical accounting for the presence or the pressure of post-colonial teaching in the U.S. In the absence of such politics, we are left with personalities. Jacoby finds passionate form there. Intolerant of the pettiness but blind to anything more serious, he is as merry as a marine kicking post-colonial ass.

Jacoby instructs post-colonial theorists to see themselves on the shelves of the American supermarket economy placed under the section that is perhaps now to be called "Otherness machines." Once again, Jacoby marginalizes history and his own complicity. California's Proposition 187 was not written by post-colonial theorists. We are—to alter a phrase offered by a post-colonial theorist whom Jacoby (by his own admission) cannot even understand—"outside in the Otherness machine."

Amitava Kumar, *Assistant Professor of English, University of Florida*

Lines composed upon reading Russell Jacoby's description of the discipline of post-colonial studies, to the tune of "I'm Against It," sung by Groucho Marx in *Horse Feathers:*

I don't care what your topic is,
It makes no difference in this biz,
Whatever it is...
You're complicit!

continued on page 84

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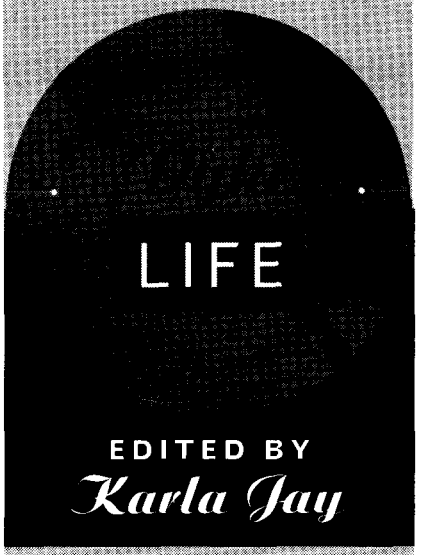

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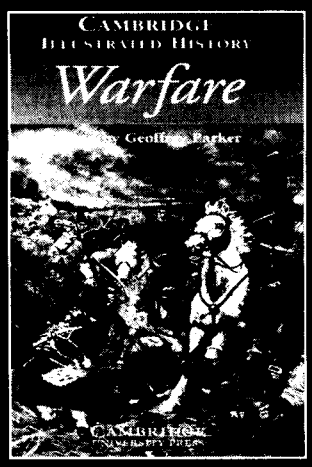

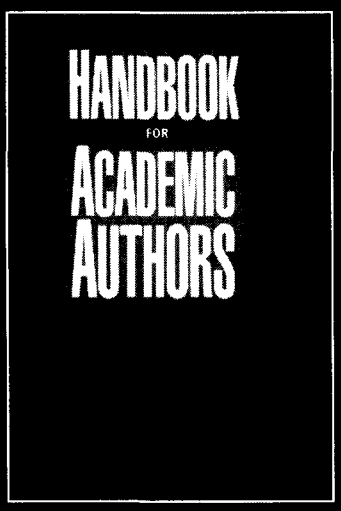

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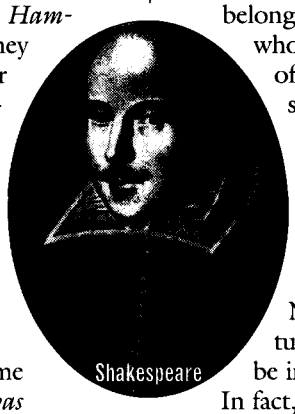
Field *Notes*

A MIDSUMMER NIGHT'S SCHEME

SOMETHING IS ROTTEN AT Columbia University—or at least something was, back in the summer of 1994.

In July of that year, thirteen schoolteachers taking an NEH-subsidized summer seminar on *Hamlet* discovered they had an impostor in their midst—although who the impostor was, what exactly he was posing as, and what he hoped to gain from it are matters still shrouded in some secrecy. What *was* known was that he hailed from New Jersey and always wore thick-soled running shoes.

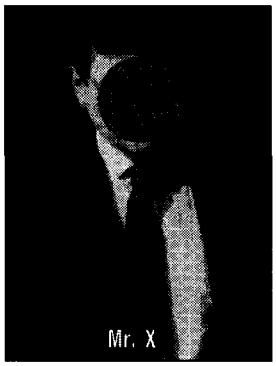

Shakespeare

The story really begins in the spring of 1994, when a man we'll call Mr. X, claiming to be a high school teacher in New Jersey, applied for and was awarded a $2,825 NEH grant to attend Professor David Kastan's "Shakespeare's *Hamlets*" seminar at Columbia. Halfway through the course, however, Mr. X abruptly exhibited a truant disposition. Immediately upon receiving the second half of his NEH stipend, he dropped out of the class—and out of sight. As far as law enforcement officials have been able to determine, he dropped out of existence as well.

Indeed, he quickly became dust in the hands of his pursuers. Confused by his absence, Kastan and his assistant Laura Thomas began making phone calls. They didn't get far: The home number Mr. X had listed on his application belonged to a woman who'd never heard of him. The school he'd listed as his employer, "St. Joseph's Preparatory School," in West Orange, New Jersey, turned out not to be in West Orange. In fact, the school did not exist at all, nor did Mr. X's references, "Sister Jean-Marie Day" and "Msgr. Alphonse Petri." The address of the school was actually that of a Mail Boxes, Etc. office, as was the man's purported home address.

Sounds like a perfect sting, right? Well, not quite. According to Laura Thomas's statement to the NEH, Mr. X's classroom demeanor betrayed that he was not the scholar his impressive application had described him to be: "His class presentation, on Wittenberg ... seemed substandard in comparison to the others. He ... speculated on the ideal qualities for Renaissance princes, anachronistically suggesting at one point that Shakespeare's *Hamlet* was the inspiration for Michelangelo's *David*."

She went on to describe him. "He is not obese," Thomas wrote. "He is large-boned, although he has a fairly large gut." She ventured that his tan was earned "on a tanning bed, not outdoors." His glasses "have the kind of lens that automatically darkens in bright light to an amber shade. He has a loud baritone voice with a New Jersey accent (broad vowels)."


Mr. X

Thomas eventually handed over her detective's mantle to NEH officials, who were eager to stamp out any fraud in their grant-giving process. At that point matters grew more bizarre: A second mystery man turned up, whose addresses and references were identical to those of Mr. X. A certain Mr. Y, it seems, had received $1,000 in travel funds to attend a Cornell University seminar, but had never shown up to take the course. Instead, he had deposited his stipend directly in a West Orange bank account, the number of which was—*aha!*—in direct sequence with Mr. X's.

As NEH inspectors pursued their investigation, they started receiving correspondence from one William J. Flaherty, an attorney claiming to represent Mr. X. The lawyer sent the NEH a check for the defrauded amount, in hopes of preempting further inquiry by the "FBI, Postal Inspectors, etc." No dice, fired back the investigators. Soon thereafter, Flaherty vanished as well.

Mystified by these events, the NEH turned to the FBI for help. But after a brief search, the bureau determined that it wouldn't be worth the time and money to track down Mr. X (or Y). Though a larger ring of fraudulent grant-getters is suspected, as far as the Feds are concerned, the case is closed.

One question still burns, however: *Why did Mr. X do it?*

In one of his letters to the NEH, Mr. X's lawyer made an unlikely claim: "It is my understanding that this person attended [the seminar] out of the sheer pleasure of attending an Ivy League school." Flaherty delved no further into this peculiar notion of "pleasure."

Was it for the money? In a world full of cons, a $4,000 haul doesn't exactly earn anyone a room in the grifter hall of fame. If you consider that Mr. X spent three weeks in a classroom (and put together, or commissioned, an excellent application and a fair-to-

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middling Wittenberg presentation), he put in a lot of work; he would perhaps have been better off tending bar. "It's a hell of a way to make a living," says Jim Turner, an NEH spokesperson.

Taking into account the small payoff and the elaborate architecture of the scam, Turner speculates that "there must be a diabolical genius out there."

David Kastan was pained by the affair. "It's surprising to me, even shocking, that someone would commit fraud to such little

"There must be a diabolical genius out there."

advantage," he says. "It was such a nickel-and-dime scam. It's saddening in that it deprived some genuine applicant of this wonderful experience." Still, the circumstances don't necessarily inspire a fist-clenching rage: So some schlump in Ambervision shades makes off with a few new insights into the vengeful Dane. Is that a terrible crime?

Yet in funding circles, especially in these belt-tightening times, deceit is not taken lightly. If the fraudulence is widespread and part of a larger ring, it is potentially more harmful than the sum of the scams would suggest. On Capitol Hill, the boys and girls right of the aisle snap up screw-ups like this and use them to sharpen their budget-cutting axes. Which, of course, is the last thing the NEH needs.

"We'll make sure it doesn't happen again," Turner declares.—*Nick Paumgarten*

THE STRUCTURALIST CONTROVERSY

THIS PAST SPRING, WHEN BARNES & NOBLE BEGAN OPERATING THE UNIVERSITY OF Chicago's campus bookstore, no trouble was expected. The company operates 250 such outlets on campuses around the country, much in the manner that Marriott runs food-service operations. Besides, folks at the university were looking forward to the promised Starbucks coffee bar. But when Joanne Grencius, secretary of the philosophy department and a philosopher herself, heard a rumor that the store would be dispensing philosophy titles from a new section called—steady now—"Structuralism and Beyond," the fur started to fly.

Grencius recalls that "Barnes & Noble was suggesting that 'structuralism' be a comprehensive category for literary criticism, philosophy, and so on. I sent an e-mail to our philosophy list because I didn't think University of Chicago people would find this ... *appropriate*." Philosophy professor Ted Cohen backed her up: "Reading good philosophy," he says, "would let you know that structuralism is a waste of time."

Grencius hand-delivered six dissenting letters from faculty and graduate students to the bookstore's managers, who, after what one clerk terms "delicate negotiations," acknowledged the merits of the philosophers' case. The remodeled store has now opened—sans "Structuralism and Beyond." Things were dicey enough at one point, though, for Barnes & Noble's Manhattan headquarters to get wind of the controversy. New York officials deny any wrongdoing in the affair. "Our [shelves] are dictated by what the community needs. We often solicit faculty for recommendations," said Jade Roth, senior divisional merchandise manager for the chain.

Wherefore all the panic? According to one Chicago grad student, "Philosophers always find that if you go into a popular bookstore, you will find some philosophy, but the section is always called 'Philosophy and Theology,' or something like that. So you'll have Quine's *Methods of Logic* sitting between *Zen and the Art of Motorcycle Maintenance* and that one Kahlil Gibran book—what's it called?"

Apparently there's only so much abuse a philosopher can take. —*Rick Perlstein*

SKELETONS IN THE CLOSET

"WE NEED *MORE* SPECIALIZED scholarship! *More* obscure articles! *More* treatises that go on for thousands of pages and—better yet—only ten people read!"

Sounds twisted, doesn't it? Oddly enough, this is the battle cry lately being chanted by archaeologists. In a world where most professors feel surrounded by superfluous publications, archaeologists tell a different story. It seems that our field-work–loving brethren spend too much time digging—and too little time writing. In a blistering editorial entitled "Archaeology's Dirty Secret" in the July/August 1995 issue of *Archaeology*, UC–Santa Barbara's Brian Fagan chastised colleagues for neglecting their "sacred duty" to publish complete field reports, those back-breaking volumes crammed with data that nonetheless form the backbone of the discipline. And last May biblical archaeologists held a hand-wringing meeting on the matter at Lehigh University. One participant lamented that "We all carry around with us, like millstones around our necks, this terrible burden of unfinished or unwritten excavation reports."

As archaeological research has gotten more elaborate, the field report—once a chatty memoir written up by a lone scholar—has become a herculean task. Six weeks

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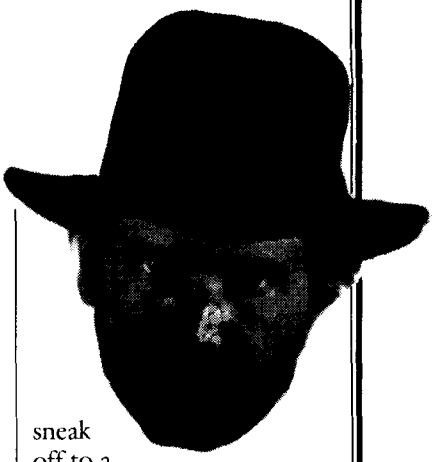

of excavation typically leads to more than a year of lab analysis, with everything from pollination patterns to pottery chips undergoing high-tech scrutiny. As major excavations usually require months of fieldwork, the publication process often extends past a decade—and the reports themselves extend into thousand-page monsters. It's difficult, unglamorous work—bone-crushingly dull, so to speak. And, with the constant lure of new discoveries in the field, it's no wonder there are so many laggards. In Israel, for example, 87 percent of excavations still have unfinished field reports. (In fact, of all digs in Jerusalem since 1968, not a single one has been properly documented.)

"People go to their graves all the time never having published what they should have."

Truth be told, many archaeologists *never* get around to finishing their papers. As Jeremy Rutter of Dartmouth puts it, "People go to their graves all the time never having published what they should have." Within the profession, there is a cherished funeral rite: Unfinished drafts and coffee-stained notepads are bequeathed to adoring graduate students, who reverentially place them on their desks next to their own stacks of unfinished drafts.

So widespread is the problem that scholars are afraid to point fingers. Patti Jo Watson of Northwestern says, "It's hard for me to be too firm in accusing other people. I have a couple of archaeological sins of my own that I'm working on." Indeed, this summer, Watson gave in to the "irresistible temptation" to sneak off to a dig in Colorado.

As difficult as the reports are to complete, almost all scholars agree that they're indispensable, particularly to colleagues who plan to dig in a nearby area. Since techniques such as radiocarbon dating may result in the destruction of important materials, the lowly field report is sometimes the sole record of a discovery. "If you don't share

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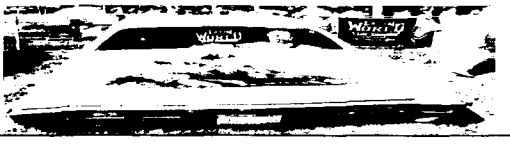

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your findings with scholars, you've basically become a looter," says Watson.

So what to do? The Lehigh panel made a few suggestions. One solution is for scholars to start acting like schoolmarms: *If you haven't turned in your homework assignment, you can't go out for recess.* Panel members particularly applauded the tough-love approach of Vassos Karageorghis, director of Cyprus's antiquities ministry, who has started slamming the gate shut on delinquents trying to sneak back into the field.

But the biggest difficulty, archaeologists say, is funding. Donors are eager to fork out cash for a treasure hunt, but once the booty's been brought out of the ground, they're no longer interested. Nobody wants to fund what University of Cincinnati professor Jack Davis jokingly calls "the boring part." Grouses another: "They just want the big discovery.... Who wants to pay someone to just putz around in a lab?" Tellingly, none of the top three sources of private funding—The National Geographic Society, the Wenner-Gren Foundation, and the John Himes Foundation—offers support for lab analysis and publication.

Actually, there's always been one funder that laid down the line when it came to publication: the good old NEH. Bonnie Magnus-Gardner, head of the NEH archaeology division, has long understood the dilemma. "It's not attention-grabbing," she says, "but lab work and publication lie at the heart of what archaeologists do—identifying bones, putting files in order, compiling reports on botanical remains, analyzing and interpreting the data. The NEH is singular in its willingness to support that kind of work."

Make that *was.* With the recent 37 percent slash in NEH funding, the entire Archaeology Projects division has been eliminated. As Magnus-Gardner ruefully puts it, "There was a void, and we *were* filling it." —*Daniel Zalewski*

PAPER PRODUCT

THIS SEPTEMBER, THE TWENTY-FIFTH EDITION OF THE RESEARCH ASSISTANCE TERM paper catalogue found its way into dorm mailboxes across the country. Research Assistance offers anxious students more than 20,000 "research reports"—at $7.50 for each double-spaced page—on every subject from Absenteeism (Employee) to Zoroastrianism. "Our theory is simple," the Los Angeles–based company reports in a letter to its customers. "The best way to learn sound research techniques is through studying letter-perfect research reports in the exact area of your particular interest."

Here are some of the particular interests the catalogue covers: "Bob Dylan's 1963 Speech to Emergency Civil Liberties Committee" (a "Neo-Aristotelian analysis of drunken singer/songwriter's address on occasion of receiving Tom Paine Award"); "Platform Shoes"; "Dentistry & Nonverbal Communication." Then, of course, there's that towering classic of the term-paper mills: "Marx's Alienation Theory & The Modern Student," catalogue #7373.

So what's new for the 1995–96 model year? Which way (to paraphrase a certain drunken singer/songwriter) do the academic winds blow? The answer, it seems, is away from the theoretical and toward the practical. While last year's catalogue sported a new essay on *The Anti-Aesthetic: Essays on Postmodern Culture,* this year we find "The Collegiate Function of Community Colleges." Last year's catalogue unveiled a paper on *Truth or Dare* ("Rhetorical analysis of film of Madonna's concert tour, using Burkean pentadic criticism"); this year time-pressed students can purchase "Tire Recycling" ("Significance, statistics, environmental issues, fires, federal, state and industry efforts, uses, process, technology, economics"). Indeed, there's little new here to give the academy-basher pause—save for #22233: "Leprechauns," a politically correct exploration of the noble gnome's background, character traits, and, yes, "disenfranchisement."

Professors who don't spot their assignments in the catalogue might be inclined to rest easy. They shouldn't. Research Assistance also offers undergraduates *customized* reports for $20 to $25 a page. And graduate students? A page costs them a hefty forty-five bucks. —*Rick Perlstein*

BORN TO BE MILD

ACKNOWLEDGMENTS IN scholarly monographs may be as numbingly voluminous as the Yellow Pages, but sometimes they offer hidden surprises. Take, for example, the numerous books published by Berkeley professors that credit the enigmatic Yuppie Biker Group as inspiration. Thomas Laqueur's ambitious study *Making Sex: Body and Gender From the Greeks to Freud* (Harvard, 1990) thanks the Yuppie Bikers for "hearing lots about sex over the miles." And David Biale's *Eros and the Jews* praises the group for "providing a great sounding board." Thomas Metcalf's *Ideologies of the Raj* and Carol Clover's *Men, Women and Chain Saws* also pay

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Berkeley's Yuppie Bikers: from left to right, Thomas Metcalf, David Keightley, Carla Hesse, Peter Sahlins, Carol Clover and Thomas Laqueur

obeisance to the YBG.

Further investigation into the prospect of leather-clad Ph.D.'s cruising the Berkeley Hills on Harleys proved slightly disappointing. Instead, we found health nuts on mountain bikes ruminating over "necro-masturbation in Kenya" and Metcalf, Carol Clover, Naomi Janowitz, Peter Sahlins, and Carla Hesse.

Keightley claims that Yuppie Bikers is a mocking, self-deprecating title. He jokes that "the truth of the matter is that none of us is very young—or for that matter, very upwardly

New Historicists hit the open road.

"the levirate in ancient Scandinavia." The founder of the Yuppie Bikers, David Keightley, a professor of Chinese civilization, started the group about ten years ago. At the time, he and his New Historicist buddy Thomas Laqueur began riding to work together and taking longer excursions with colleagues to keep fit. Since then the group has ballooned and now includes seven other of Keightley and Laqueur's colleagues, mainly from the Berkeley History Department, including Biale, Thomas

mobile." However, the group's expanding membership means that the canon of Yuppie Biker literature can only continue to grow. And not all of the group's statements are so modest. As *The Yuppie Biker Group Newsletter* proclaims: "The need for the Yuppie Bikers to show the flag abroad is all the more pressing as translations like *La fabrique du sexe. . .* continue to pour off the presses, making our name a household word among academics the world over."

—*Franklin Foer*

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COME BACK TO THE CLASSROOM, JIMMY DEAN, JIMMY DEAN

THE ACTORS STUDIO—where Jack Nicholson had to audition five times and Harvey Keitel eleven—opening its doors to truckloads of students? The Actors Studio, birthplace of Method acting, stomping ground of tough realist punks like Marlon Brando and James Dean, turned into a schoolhouse? The

Dennis Hopper

Actors Studio, which member Norman Mailer once described as "a cavern where mysteries of acting are invoked in soul-shifting states of ceremony," selling one of its seminars to the Bravo cable network?

It seems unbelievable that the notoriously independent studio—an elite New York City club where members meet twice a week to present and critique scenes—should offer its secrets to the outside world after forty-seven years of Garbo-like seclusion. Yet that is exactly what has happened. In September, 1994 the studio launched the Actors Studio MFA program, a three-year graduate program for actors, directors, and playwrights. And this July, the studio became a full-fledged house of learning, under the auspices of the New School for Social Research in New York City.

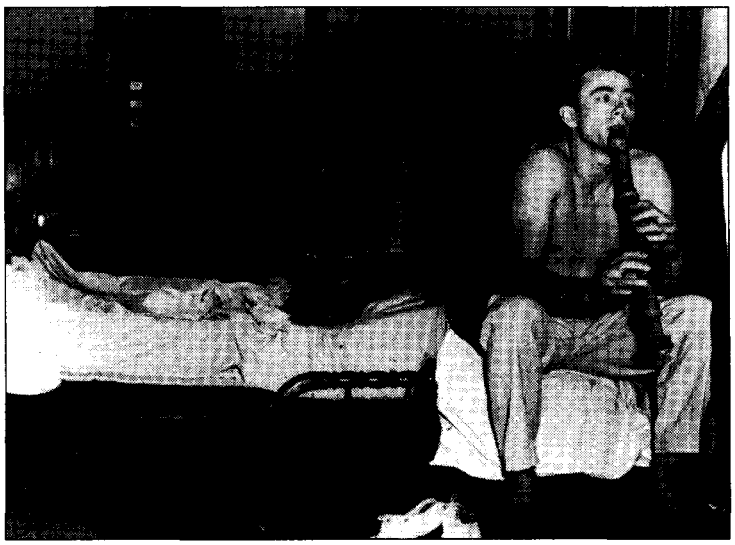
And that, inevitably, raises a question: Can an acting technique that flourished at an independent studio in Hell's Kitchen be transplanted to a large institution in Greenwich Village at a time when, as actress and Studio member Estelle Parsons puts it, "the whole idea of theater has gone down the drain"? The introspective, rebellious quality of the best Studio performers comes in part from the fact that the Studio was a rigorously exclusive, free-floating theater of the emotions, not a degree-granting institution. It's hard to imagine Brando or Dean studying their report cards.

The Actors Studio, birthplace of Method acting, turned into a schoolhouse?

Behind the dramatic merger, however, there lies an equally dramatic subtext. After studio guru Lee Strasberg died in 1982, studio members floundered, directorless. "Everyone knows there was a lot of dead weight at the studio after Lee died," says longtime studio member Vivian Nathan. By 1993, some studio members wondered if the show could go on; that's when the New School stepped in. "Basically the New School elevates us from the ranks of the annually needy to the ranks of the self-sufficient," explains Arthur Penn, the director of *Bonnie and Clyde*.

Penn, who sits on the executive oversight committee of the MFA program, refuses to spell out the financial details of the affiliation with the New School. But he does say that the arrangement will provide employment for many of the studio's 800 members. For its part, the New School is delighted with its role as deus ex machina: In the MFA program's first season, the Actors Studio name attracted a whopping 1,400 applicants. (Of that number, eighty were accepted.) "Our biggest problem," says MFA program dean James Lipton, who was once an actor on *The Guiding Light*, "is that

Paul Newman



James Dean

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our attrition rate—at 3 percent—is too low."

That's impressive, given the abundance of MFA acting programs across the country. But will the Actors Studio soon become just another academic cash cow? After all, even the Method—with its highly personal, idiosyncratic approach to performance—has been widely methodized. In the face of such competition, the Actors Studio program does try to do things differently. Where other MFA programs in theater arts get acting students onstage in the first semester, the Studio program makes them wait much longer. Acting, directing, and playwriting students spend the entire first year doing acting exercises, flexing their instincts, and tinkering with their responses. Playwrights don't write and directors don't direct until the second year. And it is only during the third year that the students come together to form a repertory company.

When asked why they chose to come to the Actors Studio MFA program, many students cited this focus on "process." But others frankly say that they're counting on celebrated Studio members—Dustin Hoffman or Al Pacino—to help their careers. "All the people we're going to be working with in the future are here. There are ways to climb the corporate ladder, and this is one way to get ahead in theater," says first-year acting student Tom Murdock.

Studio—dare we say it?—professors are equally candid about their own love affair with celebrity. "Stars like Paul Newman and Sally Field have never come forward to talk about their craft as they are doing for the biweekly televised seminars," says James Lipton in reference to "Inside the Actors Studio," a series now running on the Bravo network. "Paul doesn't usually do this." To demonstrate the MFA program's generosity, Lipton himself will present each student with a boxed set of Bravo videotapes when they graduate.

How far studio doors will ultimately open is unclear. One perk of the MFA program allows students to observe private acting "sessions," as workshops at the studio are called. And, further violating former studio exclusivity, at graduation students will receive one of the three statuses accorded to professional actors who audition at the studio: Working Finalist, Finalist, and—for the very best—Member.

When asked what the significance of these changes are, however, many Studio members respond as if they had just been asked to play their most demanding role. "Entrance into the Studio will *not* be pro forma," snaps Estelle Parsons, who taught in the MFA program last year. Parsons adds: "I don't think that the studio is any more open now than it used to be." —*Rachel Shteir*

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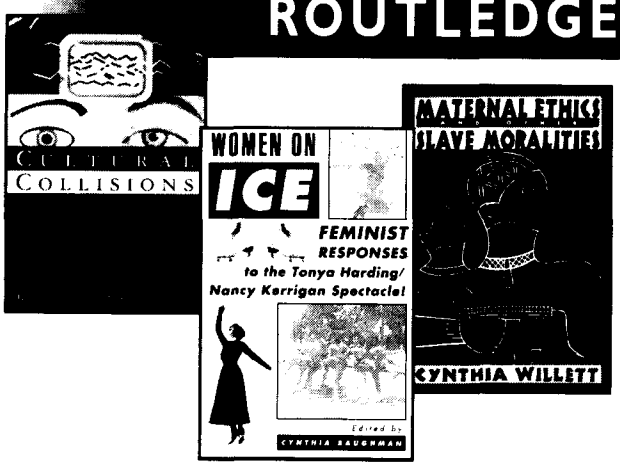
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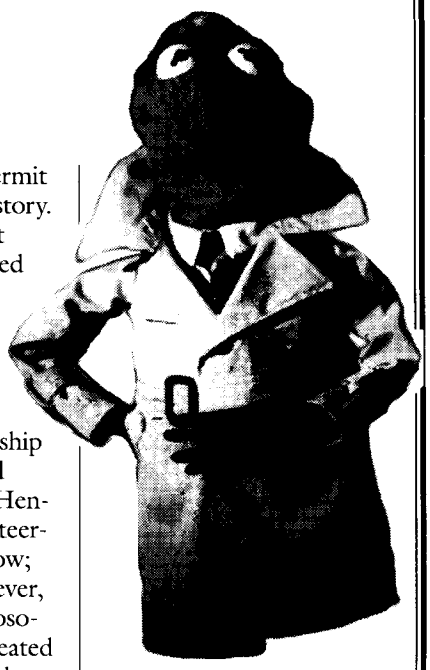
Field

FOZZIE LOGIC

ALTHOUGH THE BUENA Vista film *Muppet Treasure Island* hasn't opened yet, the script has already sent Hormel Foods rushing into federal court in Manhattan. Company attorneys charge that the film, which

includes a wild boar puppet called Spa'am, infringes on Hormel's trademark on its widely sold (and widely respected) pork luncheon meat, Spam. More seriously still, Hormel alleges that the film character is a "noxious-appearing wild boar," and that Jim Henson Productions "has intentionally portrayed the Spa'am character to be evil in porcine form." Needless to say, Hormel's lawyers fairly bristle at plans to include the unsavory Spa'am in a McDonald's Happy Meal promotion.

Once the food fight dies down, it will be worth recalling that this is not the first time that the Muppets have turned out to have real-life namesakes. Kermit the Frog has his own story. Some fifty years ago, it seems, Jim Henson used to roam Mississippi's Deer Creek with his Leland Elementary School classmate Kermit Scott. It was a Huck-and-Tom friendship that both remembered long into adulthood. Henson went on to puppeteering fame, as we all know; his boyhood pal, however, went on to study philosophy. When Henson created the Muppets in 1954, he got the inspiration for Kermit the Frog from the bullfrogs he had heard by the side of Deer Creek—and the name from his erstwhile playmate. Scott, for



his part, became a professor of philosophy at Purdue.

When asked by *Lingua Franca* what he thought of being immortalized as a

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TRADE UNION POLITICS
AMERICAN UNIONS & ECONOMIC CHANGE 1960S-90S

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Trade unions constitute one of the most distinctive and important expressions of interest group association in modern America Yet social scientists have had relatively little to say about contemporary trade unionism in the U.S. as a political, economic, and institutional phenomenon. In particular, social scientists have neglected two themes that are the focus of this collection: The first is that the interest disjuncture between the layer of salaried, full-time officers—the union bureaucracy—and the rank and file is crucial to understanding union behavior; the second is that American capitalism has undergone a fundamental transformation, in part due to the globalization of production and financial markets, which has effectively undermined the preconditions for postwar-style American trade unionism. What emerges from these thematic developments is a distinctive portrait of American unions during the past thirty years.

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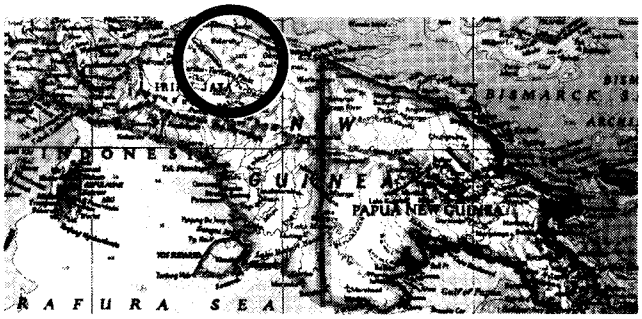
frog, Scott replied: "I'm flattered. My grandchildren certainly like it a lot. They get a big kick out of it.... I can think of a lot worse things I could be associated with." Like what, for example? The law of the excluded middle?

In any case, Kermit the Philosopher is the real deal: This year, for instance, he published a monograph called *Augustine: An Interpretation* (Pauline Press). Sounds impressive, but one hopes that Kermit Scott will turn his inquiring mind to more meddlesome philosophical questions. Like: Why *are* there so many songs about rainbows? And is it easy being green? —*R.J. Lambrose*

LAST RESORT

UNIVERSITY OF TEXAS, Austin, anthropologist Stephen Feld had been unhappy with his employer for a long time. But it was only when Chancellor William Cunningham sent him a chatty letter of congratulations for bringing "prestige to the university" that he decided to quit.

For nearly five years, Feld, a MacArthur fellow and the director of UT's Center for Intercultural Studies in Folklore and Ethnomusicology, had been writing, faxing, and calling the chancellor, asking that he address the presence on campus of Freeport-McMoRan, a Louisiana-based mining concern. According to its critics, the company has a horrendous environmental record and links to human rights abuses of Papuans—the very people Feld has spent a career studying. Cunningham, who moonlights as a member of Freeport's board of directors, had never acknowledged Feld's entreaties. His laudatory note to the anthropologist, congratulating him on his election to the American Academy of Arts and Sciences, made no reference to Freeport; it was signed, simply, "Bill."



Freeport-McMoRan's mining site in Irian Jaya, Indonesia

The letter was too much for Feld. "I was offended by this assumption of familiarity," he told *Lingua Franca*, "so I responded

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Field *Notes*

this April in an open letter in which I pointed out that the kind of wreckage Freeport was undertaking was in direct opposition to the work he was praising me for." Five months later, he announced his resignation from the faculty.

But who can blame Cunningham for passing on the chance to defend Freeport-McMoRan? Mining is a dirty business, and Freeport's operation is one of the nation's dirtiest; in 1993, according to the EPA, the company released 194 million pounds of toxic substances into the air, land, and water in the United States, nearly twice as much as Kodak, Dupont, and 3M combined.

Freeport has endowed an ironically titled professorship in "Environmental Communications" at Tulane.

Even more disturbing to Freeport's critics is the company's 7.3 million acre gold and copper mining operation in the Irian Jaya region of Indonesian New Guinea. Freeport first set up shop in Irian Jaya in 1967, and ever since, the region's indigenous people have complained of forced resettlements and violent suppression at the hands of the Indonesian government. They've also charged Freeport with (at least) passive acceptance of government tactics. On Christmas Day 1994, according to a report from the Australian Council for Overseas Aid, government and Freeport security forces opened fire on a native peoples' flag-raising ceremony; three were killed, five are still missing, and thirteen were arrested. A subsequent report by the local Catholic Church, released this summer, charged that government security forces used Freeport mining containers as makeshift torture chambers. (Freeport denies that its employees were involved in these incidents.)

Meanwhile, Freeport maintains close ties with several American universities. The company has endowed an ironically titled professorship in "Environmental Communications" at Tulane, and given $600,000 to Loyola University in New Orleans. (Students at Loyola have demanded the school return the gift, saying it "undermines our commitment to our Jesuit principles of social justice and truth.") The company has also made its presence felt at UT–Austin. When Freeport CEO James "Jim Bob"

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Moffett gave $2 million to the university, the school promptly named a new $25 million molecular biology building after him and his wife.

What's most rankling to Feld is that since 1989, the UT Geology Department has maintained a $1.35 million contract with Freeport to undertake mineral prospecting for the mine site in Irian Jaya. In his open letter of resignation, published in *The Texas Observer* on September 29, Feld wrote to Chancellor Cunningham that the mining concern's contract with the geology department "made it possible for Freeport to cheaply rent staff, students and facilities of the University for [Freeport's] profit and yours." And Feld ridiculed Cunningham for ignoring his pleas for a public airing of grievances: "Your lack of accountability presents the entire University community with a clear picture of arrogant disregard for democratic discussion."

That public challenge prompted Cunningham's first and only defense of his ties to Freeport, a drab document that echoed almost verbatim the company's public-relations line. "I am curious about your strong views concerning Freeport-McMoRan and its operations in Indonesia," Cunningham wrote, "particularly since you have not visited the site personally." (Never mind that the Indonesian government considers anthropologists persona non grata in the region.) Cunningham went on to cite a pro-Freeport article—widely referred to in the company's P.R. materials—that appeared in the government-sanctioned *Jakarta Post*.

Unimpressed by Cunningham's rejoinder, Feld proceeded with his resignation. In January, he will take a position at UC–Santa Cruz. Reflecting on the affair, he says, "I don't think it's about donor's money being clean or dirty. It's about what is being bought. If [Freeport CEO] Moffett came and said, 'Here is $50 million to educate Papuans,' I'd say, 'Great!' I'd volunteer to run the program." But Freeport invests in UT in order to bolster its mining operation, says Feld. And that, he asserts, is an entirely different story.

UT's new president, Robert Berdahl, has spoken with students about the Freeport fury, and in December he plans to meet with Feld as well. Meanwhile, the mining giant is reaping nearly $2 billion a year in revenues, and directing no small amount of those funds to a PAC advocating the repeal of that pesky little statute, the Clean Water Act.

—*Warren St. John*

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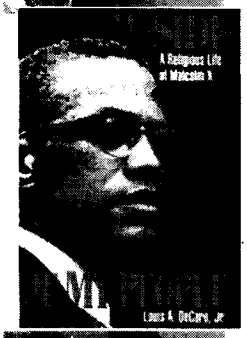

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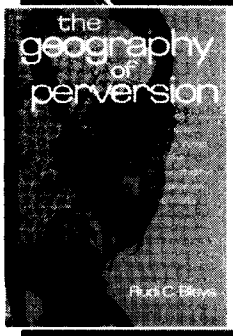

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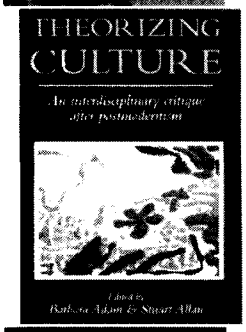

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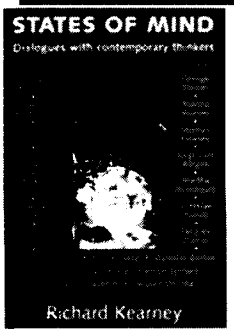

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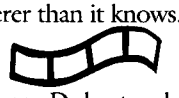
We asked five film scholars and a filmmaker to tell us about their favorite recent books on the movies. Here are their responses.

Robert Kapsis, professor of sociology and film studies at CUNY and author of *Hitchcock: The Making of a Reputation* (Chicago, 1994).

For Kapsis, the new technology of the CD-ROM is revivifying film studies by paradoxically directing us back to film criticism of the past. "The ***Rebecca Project*** (Rutgers, forthcoming), produced at the University of Iowa, features movie frames, photographs, publicity stills, original ads, and more than sixty film clips from Hitchcock's first American film, made in 1940. It also includes several of the best critical essays on the movie. It turns out that juxtaposing criticism with actual film clips makes good, old-fashioned close analysis seem more useful than ever." Kapsis also recommends another CD-ROM, **Richard Prelinger**'s ***To New Horizons: Ephemeral Films, 1931–1945*** (Voyager, 1987). "It features footage from more than thirty industrial films made in the United States, along with insightful and often amusing essays on what each film reveals about American consumer culture. Without this effort, these films would have been buried."

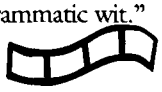
Constance Penley, professor of film studies and women's studies at the UC–Santa Barbara, and co-editor of *Camera Obscura.*

"I've been working on a manuscript on popular science and sex in America, so I haven't been reading a lot of film books lately—but ask me anything about Mormons in space! Two books spring to mind, however. **Sharon Willis**'s essays collected in ***High Contrast: Race and Gender in Popular Film*** (Cornell, forthcoming) are tour de force readings of the extraordinarily weird versions of masculinity concocted by directors David Lynch, Quentin Tarantino, Spike Lee, and William Friedkin. **Alexander Doty**'s ***Making Things Perfectly Queer: Interpreting Mass Culture*** (Minnesota, 1993) brilliantly argues that film and television are so pervaded by gay signs and meanings that they could only be consumed by a mass audience that is far queerer than it knows."



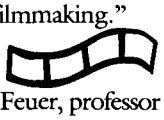
Thomas Doherty, chairman of the film studies program at Brandeis and author of *Projections of War: Hollywood, American Culture and World War II* (Columbia, 1993).

Doherty lauds a movement "toward solid, plain-speaking film criticism. Where media scholars used to genuflect to Foucault, Althusser, and Derrida, they now seek enlightenment from press kits, studio memos, and actual human beings. ***A Woman's View: How Hollywood Spoke to Women, 1930–1980,*** by **Jeanine Basinger** (Wesleyan, 1994), typifies the best of the new trend. Basinger interprets a rich assortment of classic Hollywood women's weepies, films noir, and romantic melodramas, and writes about them with intelligence, sensitivity, and epigrammatic wit."



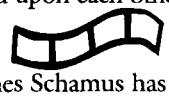
Robert Sklar, professor of cinema at New York University and author of *City Boys: Cagney, Bogart, Garfield* (Princeton, 1992).

"If there's a breakthrough in film studies," says Sklar, "it involves the cumulative effect of works that bring the formerly marginalized into the center of discourse. ***Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari,*** by **Giulana Bruno** (Princeton, 1993), is a masterly synthesis of history and theory—a Foucauldian detective story that explores the urban landscape of early cinema. ***Framing Blackness: The African American Image in Film,*** by **Ed Guerreo** (Temple, 1993), is a trenchant study that examines both the representation of blacks in mainstream movies and African-American filmmaking."



Jane Feuer, professor of English at the University of Pittsburgh and author of *The Hollywood Musical* (Indiana, 1982) and *Seeing Through the Eighties: Television and Reaganism* (Duke, 1993).

Feuer recommends ***The Films of Vincente Minnelli,*** **by James Naremore** (Cambridge, 1993). "Buried in the depths of the stodgy Cambridge Film Classics series (a.k.a. Male Critics Canonize Male Auteurs) is this gem of a book about the greatest not-quite-canonized Hollywood director ever," says Feuer. "By situating Minnelli in a tradition of dandyism and aestheticism, and revealing the significance of his background in art direction and popular culture, Naremore brings the insights of ideology and queer theory to bear upon the legend of the auteur, showing how much light these seemingly opposed ways of looking at film can shed upon each other."



James Schamus has produced, among other films, *The Brothers McMullen* (1995), *Eat Drink Man Woman* (1994), and the forthcoming *Sense and Sensibility.*

Don't look for Schamus's favorite book in your neighborhood Barnes & Borders. "***A Moving Picture Giving and Taking Book,*** by the filmmaker **Stan Brakhage** (Frontier Press, 1971), is a small miracle of a chapbook from this perenially un-hip avant-gardist. It starts off as a hands-on how-to (telling the difference between the base and emulsion sides of a strip of film, threading the projector, etc.), and ends with a tone poem on vision that's up there with John Ashbery's "Self-Portrait in a Convex Mirror." I'm sure Brakhage's book is impossible to find (my copy was a gift found in a print shop), but then, that's half the pleasure of holding it."—*R.P.*

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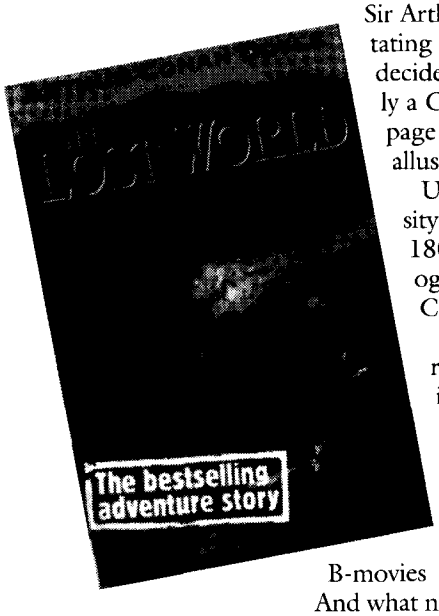
LITERARY DINOSAURS

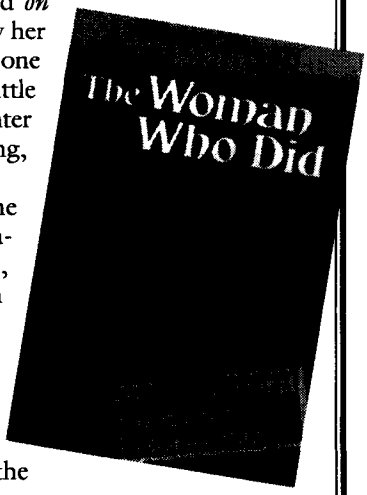


The new Michael Crichton thriller, *The Lost World,* tells the story of an irritating but brilliant scientist who discovers dinosaurs—some cute, some vicious—still alive in an obscure forest in South America. The book is, of course, a sequel to *Jurassic Park,* but in another sense it's a sequel to Sir Arthur Conan Doyle's 1912 thriller, *The Lost World,* which is also the story of an irritating but brilliant scientist who discovers, well, the exact same thing. Crichton's novel is decidedly a Nineties remake: cool technology, women, minorities. And it's also decidedly a Crichton remake: While the first hungry-prehistoric-carnivore attack takes place on page 130 in Conan Doyle, Crichton cuts to the chase by page 44. Alas, Crichton's wry allusions to Sir Arthur will be lost on most readers.

Unless, that is, they have come across a new publishing series from Oxford University Press. The series, Oxford Popular Fiction, is reprinting the major bestsellers from 1800 to 1930 in England and America—complete with introductory essays, bibliographies, and dime-novel–style cover art. Among the first batch of eight books is Conan Doyle's dinosaur saga.

The venture is aimed in part, of course, at today's pop-culture–oriented classrooms, but as series editor David Trotter so wisely observes, "popular fiction is too important to be left to the sociologists." Trotter, an Edwardian literature specialist at University College, London, hopes the books will also appeal to the same readers who bought *Middlemarch* in huge quantities after it was made into a television mini-series. The idea is to acquaint consumers of late twentieth-century pop culture with its antecedents: the Westerns, spy thrillers, sex shockers, detective mysteries, and Foreign Legion sagas that are the founding myths of many A- and B-movies and of much pulp—not to mention serious—fiction of the past eighty years.

And what noble antecedents they are. Take *The Woman Who Did* (1895), Grant Allen's shocking tale of doomed-martyr-to-feminism Herminia Barton. Four years after Tess of the D'Urbervilles's life was ruined when she was deflowered, unmarried, in a forest, Barton sets out to save women from marital slavery by having an illegitimate child *on purpose.* She hopes, naive woman that she is, that others will follow her example and that the stigma of out-of-wedlock birth will fade. No one does, though, and her baby grows up to become a conventional little prig who drives her mother to suicide. Still, Barton and daughter inspired a mini-genre of 1890s "new woman" novels—including, naturally, *The Woman Who Didn't.*



Also wildly popular in its day was *Trilby,* an 1894 novel by the man with the most fabulous name in nineteenth-century literature, George Louis Palmella Busson Du Maurier. In the novel, Trilby is an English girl with beautiful feet living in bohemian 1850s Paris. She has absolutely no ear for music but is hypnotized into becoming a world-renowned diva by the lewd and sinister pianist Svengali. Her story was made into a hit play and several movies, and it generated countless Trilby product lines: the Trilby hat, Trilby ice cream, Trilby shoes, and Trilby parodies by the score. A Florida town even named its streets after the novel's characters.

Oxford Popular Fiction is promoting these titles not only as genre-breeders but also on general historical grounds, suggesting that they articulate "the collective aspirations and anxieties of their time more directly than so-called serious literature." So says the series' associate editor, John Sutherland, a University College, London, professor who has written a book on Seventies best-sellers, titled *Best-Sellers,* and is currently editing the *Oxford Companion to Popular Fiction.* Fiction that people buy just because they feel like it, Sutherland reasons, is more likely to reflect the average-Joe Zeitgeist than the tonier stuff people buy because they think they should. "Fiction like this is like the adult section in the video store,"

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he says, perhaps somewhat optimistically. "People don't go in to cultivate their minds, they go in because they have certain needs they want to satisfy."

Assuming, presumably, that fin de siècle readers' needs require explaining, the series' prefatory essays place the novels in historical context and detail the cultural anxieties thereby revealed. For example, Zane Grey's 1912 Western, *Riders of the Purple Sage,* ends with its hero, Lassiter, blocking off his mountain hideaway with a big rock to protect his beloved Jane from Mormons. In his introduction, Princeton professor Lee Clark Mitchell creatively suggests that the scene can be read "in terms of an incipient national mood of isolationism, evinced in Woodrow Wilson's 1916 election promise to keep the United States free of foreign entanglements."

"Unfortunately, a lot of best-selling Edwardian authors lived long lives."

For his part, Sutherland has mixed feelings about the introductions. "The books aren't supposed to be instructive," he says. "They're *not* for graduate students at Duke University. Jane Tompkins would have us read *Riders of the Purple Sage* as if it were Dante's *Inferno,* but this series is different. I think Oxford should have trusted the texts to sell themselves, but as an academic press they feel they've got to make them look respectable."

If all goes as planned, the next few months should bring George and Weedon Grossmith's comic *Diary of a Nobody;* Robert Louis Stevenson's *The Wrong Box;* and *Olive,* Dinah Craik's lowbrow rip-off of *Jane Eyre.* There is, however, one cloud on the series' horizon: the new European Union standardized copyright law, which extends copyright protection to seventy years after the author's death. The law is already wreaking havoc on other classic reprint series, since it yanks many authors who've been out of copyright for ages—D.H. Lawrence, Thomas Hardy, and George Orwell among them—back in. It will undoubtedly affect Oxford's popular choices for years to come.

"Some of these people lived much longer than you'd think," observes Sutherland gloomily. "You'd think Baroness Orczy, who wrote *The Scarlet Pimpernel,* had been dead for centuries, but in fact she lived till the 1940s. Unfortunately, a lot of best-selling Edwardian authors lived long lives. They should've all been arrested like Oscar Wilde and died two years later of shame, and then we'd have been able to print what we wanted." —*Larissa MacFarquhar*

MELVILLE GETS A MAKEOVER

Herman Melville's *Pierre, or The Ambiguities* is one of those novels only a scholar could love. A claustrophobic tale of incestuous relationships, laden with overheated prose and cryptic imagery, *Pierre* stands as one of the most ambitious failures in American literature. After its publication in 1852, the book's baffled reviews nearly ended Melville's career—one newspaper ran the headline, HERMAN MELVILLE CRAZY. Since then, this flawed (though often brilliant) work has survived largely in academic circles, and even then primarily as an object of grotesque fascination.

Maurice Sendak's cover illustration for the HarperCollins Pierre

Oddly enough, *Pierre* has become the latest arcane American text to be "rediscovered" by a major publisher. Like Edith Wharton's sudsy *The Buccaneers* and Louisa May Alcott's bodice-ripper *A Long Fatal Love Chase*, *Pierre* will soon be presented to the public as the salacious bastard-cousin in a classic author's otherwise-stuffy oeuvre. While six months ago *Pierre* was only available in an obscure paperback from Northwestern University Press, this Thanksgiving HarperCollins will ship more than 20,000 hardback copies to a mall near you.

But while the Wharton and Alcott books are genuine page-turners, *Pierre* is a different story. Stripped down to synopsis, the novel sounds promising: Pierre

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Glendinning, a gentleman poised to marry his childhood sweetheart, suddenly receives a desperate letter from Isabel, a dairy-maid claiming to be his illegitimate half-sister. The impulsive hero drops his fiancée and marries Isabel instead. In reality, however, there's more metaphysics than melodrama in Melville's story. Harrison Hayford, one of the editors of the Northwestern edition, laughs that "Reading just one paragraph of *Pierre* takes the wind out of you. And there are many, many paragraphs." So, is the lavish new HarperCollins edition just the absurd climax to a marketing trend? Or is there, in fact, a way to make this bloated novel congenial to readers?

Perhaps. For starters, the new edition boasts thirty outrageous new illustrations by Maurice Sendak. The drawings, which evoke the demonic energies of William Blake, bring the book's erotic underpinnings to the fore. Although nothing explicit transpires in the novel (at one point, Melville writes that Pierre and his sister "coiled together and entangledly stood mute," but that's about it), Sendak fully excavates the book's subterranean sexual content. The cover illustration, for example, features a naked, muscular Pierre caressing Isabel's bare buttocks—with one of Pierre's fingers noticeably hidden from view.

Whew. But what about the text? Editor Hershel Parker, a professor of English at the University of Delaware, claims to have come up with an editorial improvement. Performing an odd act of literary liposuction, Parker has deleted an episode that, in his opinion, weighs down *Pierre*'s narrative. In this section, which pops up two-thirds into the novel, the narrator abruptly announces that Pierre has a literary career—one suspiciously similar to Melville's own. While Pierre's youthful doodlings (such as "Beauty: an Acrostic" and "The Weather: a Thought") are greeted with praise, his mature work meets nothing but confusion and scorn. It's one of the wittiest—and most thinly-veiled—jeremiads ever about American book culture, full of barbed paraphrases from uncomprehending reviews of *Moby-Dick*.

Pierre's new editor has performed an odd act of literary liposuction.

So why get rid of it? For some scholars, the deleted section is the best part of the book, a breath of fresh air in a hothouse novel. Parker justifies his cuts with biographical research. According to the professor, letters Melville wrote during the period of *Pierre*'s publication reveal that the author had first composed a "tightly-plotted psychological novel ... that anticipates Freud, a masterpiece of no more than 360 pages." When he brought his manuscript to Harpers, however, the publishers only offered him a pittance, in light of the recent poor showing of *Moby-Dick*. Melville was distraught. And when he turned in his final manuscript two months later, the novel had swollen beyond recognition, complete with two self-pitying chapters on Pierre's writerly adventures. Parker describes it as a suicide mission of sorts: "He was convinced his career was over."

Many Melville scholars—some of whom hobnob on an electronic discussion list called ISHMAIL—have reacted with dismay to the pared *Pierre*. One scholar says, "Let publishers and critics be jackals ... and decide what shall be counted trash of genius; but as for me and my class, we will serve up the original *Pierre* lumps, bumps, sudden authors, and all." And Wyn Kelley of MIT argues that "It's like the Victorians putting a happy ending on *King Lear*."

More important, Parker's impression that he's helped "restore" a good read strikes many Melvilleans as bizarre. Even postsurgery, *Pierre* lacks a swift dramatic arc. Furthermore, though the professor's archival digging suggests that Melville expanded the novel by some 130 pages after his meeting with Harpers, Parker's deletions amount to far less—about forty pages. Clearly, Melville added a lot more than his screed against publishers. Finally, most Melville works, from *Mardi* to *Moby-Dick*, contain digressions that comment indirectly on the author's literary fortunes. What's next, gasp the purists? Are the cetological essays in *Moby-Dick* also destined to get the heave-ho?

Though many scholars seem upset about the mass publication of an expurgated text, others find the idea charming. "If Parker and Sendak want to make cuts so that readers focus on the libido ... hey, I'm game," jokes Joyce Deveau Kennedy of Mt. St. Vincent University in Halifax, Nova Scotia. And UC–Berkeley's Samuel Otter thinks that Melville would be delighted by the HarperCollins repackaging—in particular, that his satire on American publishing ended up the victim of the editorial knife. "That whole section is full of wonderful puns about editors as rather ruthless tailors—as stitchers and rippers of literary works," says Otter. "So in a way, it's amusing that these new tailors are ripping out the very section that comments on that. But Melville wouldn't mind, I don't think. He was always trying himself to market his books." —*Daniel Zalewski*

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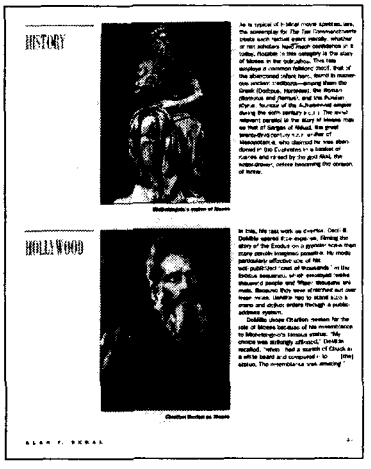
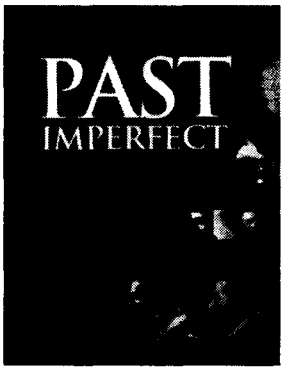
REELING IN THE YEARS





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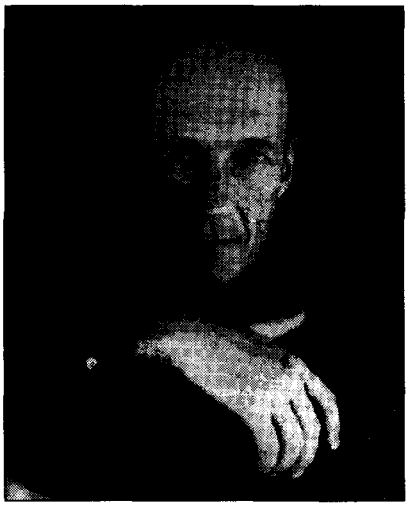
CAMP COUNSELORS

Let's say you're a successful Foucauldian queer theorist. Here's your worst nightmare: You're about to publish your latest Zone tome on, say, the construction of the sexual self among rent boys in *fin de siècle* London when suddenly a mild-mannered gay academic with impressive credentials from Harvard, Göttingen, and the Salk Institute starts turning up hard biological evidence that sexuality may be determined less by power-knowledge systems than by the size of a teensy structure in your brain. Brandishing a dog-eared copy of *The Uses of Pleasure* as if it were a crucifix, you try to ward him off. But he's out of control. Count Brainula abandons the Transylvanian reaches of the hard sciences and, together with his evil lesbian consort, seeks fresh blood on your own turf, penning a Big Book on gay culture. It gets worse. The duo make their way to homo-rich West Hollywood; there, they establish an unholy Academy where they blaspheme Saint Foucault and eschew discourse on the care of the self in favor of field trips to the island where the lesbian seagulls live.



Simon LeVay

Meet Simon LeVay and Elisabeth Nonas, the couple of your dreams. LeVay is the former Salk Institute researcher whose studies of the relative size of the hypothalamus in homosexual and heterosexual subjects gave rise to his 1994 book *The Sexual Brain,* sparking no little controversy about the possible biological origins of sexuality. Nonas is a lesbian author who has taught fiction-writing at UCLA Extension. Both have now shifted their academic focus to the Institute for Gay and Lesbian Education in West Hollywood, an adult-education center that LeVay co-founded three years ago. Together they've just published *City of Friends: A Portrait of the Gay and Lesbian Community in America* (MIT Press). And while *City* may not be giving Foucault's publishers bad dreams just yet, its efficient presentation of complex material and its refusal to endorse rigid orthodoxies—even the dread Biological Heresy—may just make it this year's, well, sleeper in gay studies.

City of Friends is less an ideological tract than what LeVay aptly describes as "a broad overview." It's none the less ambitious for that. In their introduction, the authors announce their intent to give readers a sense of "what it means to be gay or lesbian"—a tall order, to say the least. The result is a wide-angle treatment that necessarily emphasizes breadth over depth. *City* offers everything from basic definitions of "gender" and "sexuality" to short takes on deaf gays, age-disparate gay couples, country lesbians, leatherfolk, lesbian softball, witchcraft, goddess-worship—you name it—in a reader-friendly format that's "condensed," as the authors put it, "to suit today's shorter attention span."

LeVay and Nonas's insistence on treating both the obvious and the abstruse with poker-faced reverence has its drawbacks. (Lesbian softball gets the same meticulous treatment as the chromosomal region Xq28.) But the biggest problem with this bird's-eye approach may be that it evades an all-important issue: "What it means to be gay or lesbian" depends entirely on who you're talking to. The authors' unabashed emphasis on a "global view" of homosexuality, one that seeks to go beyond social constructs to a biological level, puts them squarely at odds with the social constructionists currently reigning at most universities. (Or, as LeVay points out, in the *humanities* departments at most universities. "Scientists consider themselves part of academe, too," he quips.) In *City,* you'll find straight-faced reports on scientific studies of gay men's softball-throwing expertise, not to mention detailed descriptions of the sexual behavior of gay rams and of pederastic monkeys—in whose preference for juveniles the authors see a dim reflection of Oscar Wilde's passion for working-class youths. (This observation undoubtedly will render some English professors the same hue as Wilde's favorite carnations.)

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In City of Friends, *lesbian softball receives the same meticulous treatment as the chromosomal region Xq28.*

LeVay admits that all this may cause a stir "in some quarters." Yet to their credit, the authors strive to disseminate information rather than raise hackles. Add to this undoctrinaire aim some refreshingly clear writing ("We wanted it to be readable," Nonas remarks, perhaps alluding to the self-indulgences of haute theoretical prose) and suggestions for further reading at the end of each section, and you're looking at an unassuming—and highly unusual—product. As LeVay mildly puts it: "It's a little bit of a counter to the trend in academe."

So is the Institute for Gay and Lesbian Education itself. Although the acronym rhymes with "giggle," IGLE is, according to *City*'s chapter on life in West Hollywood, one of the few institutions that provide that city with "some measure" of academic life—no mean achievement in a burg where "serious intellectual activity" means successfully adding up your Nautilus weights. LeVay founded IGLE after his longtime lover, a physician, died in 1990. He had always been openly gay, but nonetheless felt "a desire to get more involved with the gay community." That desire prompted his decision in 1992 to leave Salk. (LeVay still refers to his former site of employment as a "really great place," where his hypothalamus research was actively encouraged.)

IGLE is a far cry from the Salk Institute, however. It is run on a shoestring: Professors receive a modest $1,500 per-course honorarium, coming mainly from student fees; a semester-long class typically costs $175. LeVay himself works pro bono. "It's really a grass-roots kind of place, a night school where, usually, working adults come and take classes with this common theme," he says. Encouraged by a faculty that consists mostly of gay and lesbian teachers at local universities (plus a few screenwriters and practicing psychologists), IGLE students trace that common theme in courses on cinema, literature, religion, ethics, and—as the authors self-deprecatingly put it in *City*—"even biology."

At the moment, LeVay has no plans to go back to the lab. "I've been out of science now for three years," he says. "I'll stay in gay and lesbian education in some form or another," he adds, "but I may have to get a day job."

—*Daniel Mendelsohn*

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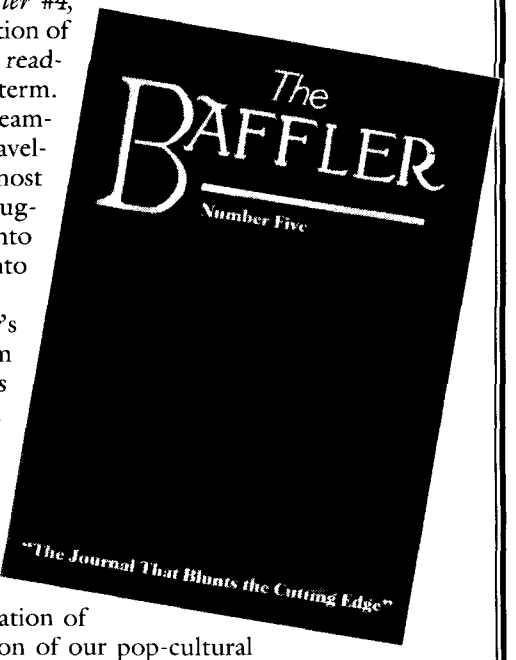
MAD MAGAZINE

For many years now, we've heard about the American academy's self-imposed isolation and obscurantism, and, if anything, the situation only appears to be getting worse. Take *Alternative Orange,* a student newspaper at Syracuse University, in which 10,000-word articles make casual reference to "the simulacrally post-spatial fissures of a porn-o/u-topically post-text/sex-ual virtual reality."

It's no wonder, then, that so many have looked upon the journal *The Baffler* with such evident delight. Emerging not from an English department but from the bohemian environs of the University of Chicago's radio station, and inspired by little mimeographed zines with names like *Temp Slave* and *Nest of Ninnies, The Baffler* seems to represent in practice what others have called for in theory: a revival of the tradition of plain speaking in cultural criticism.

Put together in its early years by a group of young editors with one foot in academia and one in the alternative music scene, the journal first gained national attention with a combination of lively invective and good timing. *Baffler #4,* published at the end of 1992, featured a denunciation of the marketing of Generation X that arrived just as readers were reaching the point of saturation with the term. *Baffler #5,* a dissection of the forcible "mainstreaming" of alternative culture (as in Nirvana and navel-piercing), arrived a year later, long before most publications thought to question the alternative juggernaut. Both issues sold out quickly and went into second printings. The editors knew they were onto something.



Composed with unmistakable bite, *The Baffler*'s articles typically read like pronouncements from the barricades—particularly editor Tom Frank's lengthy opening pieces, which set the theme and the tone for what will follow. That tone is an almost hyperbolic outrage, whether his subject is the disposable workers of the information-age economy or the "disgusting" advertising campaign for a "loathsome liquid" known innocently enough as OK Soda. Frank strikes a characteristic snarl in *Baffler #3:* "The transformation of rebellion into money is the fundamental operation of our pop-cultural machinery. The commercialization of deviance is fast becoming the universal theme of American culture, the preeminent motif of the age."

Academics are a frequent target of Frank's wrath. Who needs yet another carefully footnoted critique of pop culture, he asks, when the real focus of attention should be the culture of business, and the way it mobilizes apparently contrarian sentiment—like the Taco Bell ad which urges, "You've gotta break the rules"—to sell its products? "You can't understand American culture if you don't understand how businessmen think," Frank says. "If you want to understand how things work, don't watch Madonna videos—read Tom Peters."

For all the loudness of their antipathy to marketers, though, the *Baffler*ites have proven remarkably effective at marketing themselves, largely through the machinations of publicity "engineer" Greg Lane, who doubles as an indie-music entrepreneur with the nickname "G Money." Originally a skimpy production hand-delivered by the editors to local bookstores, *The Baffler* is now a thick journal with a print run of 12,000. The journal has also won its share of accolades, inside the academy and out. Lewis Lapham, editor of *Harper's,* is a fan, as is cultural historian Jackson Lears. The *Baffler*ites have been touted by Elizabeth Pochoda in *The Nation* and were the subject of a gently mocking Talk of the Town spot in *The New Yorker.* Still, the journal is far from a paying proposition for its editors, all of whom support themselves with day jobs.

The urgency—and the destructive impulse—of *The Baffler* owes something to the energy

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of early punk. Frank, in an article about the travesties of "corporate rock," declares the stubborn survival of punk rock to be one of American culture's few signs of hope, indicating that somewhere "beyond the silence of suburban stupidity, the confusion of the parking lots, the aggression, display and desperate supplication of the city streets, the possibility of a worthy, well-screamed *no* survives."

Yet *The Baffler*'s relationship to hip is far from straightforward. After all, the publication's slogan is "The journal that blunts the cutting edge." With its stodgy design, its opening quotes from John Dos Passos, and its denunciations of contemporary "Babbitry," the magazine cultivates a distinctly retro air. "We see ourselves as taking up what intellectuals in the years 1915–20 saw themselves as doing, and reclaiming that legacy," says senior editor Matt Weiland. "We're trying to bring back a stronger, more polemical kind of writing." According to the *Baffler*ites, never less than forthright in their immodesty, they have succeeded: The press release for their latest issue, *#7*, proclaims *The Baffler* "to be to the American 1990s what *The American Mercury* was to the 1920s or *The Masses* was to the teens."

But in some ways the era the journal most hearkens back to is the 1950s. Its themes are Allen Ginsberg's and C. Wright Mills's themes: suburbia; the dangers of mass culture; the powers of advertising; the battle between bohemian hip and business civilization. Frank's critique of the "suburbanite's quest for the Bland" in *Baffler #3* recalls any number of 1950s-era attacks on the "drab grass frontier." And his frequent attacks on the "pseudo-rebellion" of contemporary hipsters recall Paul Goodman's ambivalence toward the Beatniks and delinquents of the '50s.

Of course, as the *Baffler* editors are quick to point out, we've come a long way since the gray-flannel '50s. As Frank writes in a recent issue, "Our businessmen imagine themselves as rebels, and our rebels sound more and more like the ideologists of business."

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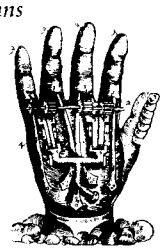
Bruce Mazlish



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The Baffler's *critique of the "suburbanite's quest for the Bland" recalls any number of 1950s-era attacks on the "drab-grass frontier."*

For the *Baffler*ites, identity politics—a "Balkanization" of the academy, says Weiland—is yet another species of the contemporary business world's containment of dissent. So it is hardly a coincidence that the marginalized groups that have figured so heavily in recent academic work are almost entirely absent from the pages of the journal, beyond the occasional hectoring reference to the commercialized uses of multiculturalism and the packaging of sexuality. Even the latest issue, which takes "the city" as its theme, contains barely a mention of race.

Meanwhile, as the journal has matured, it has grown less brash, and in many ways more conventionally leftish. *The Baffler*'s gallery of heroes no longer features punk bands with defiantly frivolous names like Buzzmuscle and Ashtray Boy but long-dead radicals like La Follette and Debs and the corn-processors now striking in Decatur, Illinois. In the latest issue, the tone is certainly bleaker: Paeans to "irresponsibility" have given way to the sober tones of social responsibility. The humor pieces have largely gone, their space given over to more critique, the irony giving way to denunciations of irony.

In fact, a whiff of nostalgia seems to have seeped into much of the writing, particularly in Frank's long and reflective history of his hometown of Kansas City. The editors of *The Baffler*—who cringe at the word "nostalgia" and will admit only to an interest in history—do seem to prefer the past to the present, and they also seem to want to spend more of their time there. Perhaps they might do well to heed the strictures of their own writer Tom Vanderbilt on the potential dangers of the retro sensibility: "Nostalgia is a form of propaganda, an exercise in laughter and forgetting, in which the right visual iconography and perceived authenticity can create a longing for an existence that is no longer possible and was in fact never possible."

—*David Futrelle*

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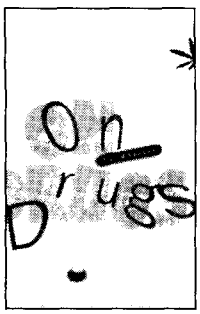

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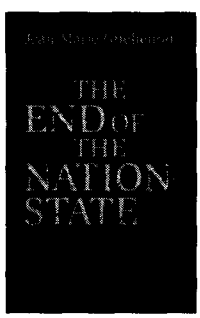

The End of the Nation-State

JEAN-MARIE GUÉHENNO

TRANSLATED BY VICTORIA ELLIOTT

In this highly readable book, Jean-Marie Guéhenno argues that the current information age renders the geographical underpinnings of our legal and political systems irrelevant. With the global community in instantaneous contact through digital technology, he contends, power no longer operates hierarchically from the top down. "Informative, perceptive, and beautifully written." *Elie Wiesel*

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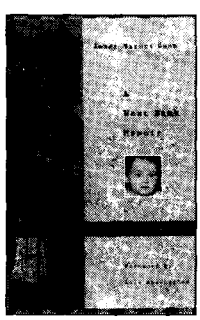

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JANET VARNER GUNN

FOREWORD BY LILA ABU-LUGHOD

This memoir recounts the time the author spent as a human rights worker on the West Bank. In a moving meditation on the many forms of both autobiography and resistance to power, Gunn tells the story of a Palestinian teenager who was critically shot during a stone-throwing demonstration and deemed a "living martyr" of the Intifada.

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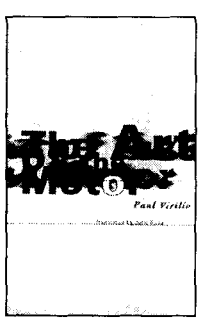

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PAUL VIRILIO

TRANSLATED BY JULIE ROSE

A major new work—and a best-seller in France—by one of the most exciting figures in contemporary French thought, *The Art of the Motor* conjures a world in which information is speed and duration is no more. Information as speed? This, Virilio tells us, is the third dimension of matter, replacing old notions of information as mass and energy. He details the ways in which this change has led to a new visual regime—a serialization of images and sound that permits an extraordinary manipulation of both the form and the content of messages.

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JUST DO IT.

HOW TO BEAT THE COPYRIGHT RACKET

BY DAVID W. STOWE

There's no shortage of academic nightmares these days—from departmental downsizing to being exposed as the Unabomber's grad school adviser. But among scholars of a certain popular-culture stripe, this one may strike a particularly resonant chord.

You're the author of a recently published, modestly successful monograph on, say, the film industry. You have reason to believe that your first royalty check, due to arrive any day, may break into three digits (remember, this is a dream). You sit proudly contemplating your firstborn "child" lying peacefully before you on the coffee table.

Suddenly, a siren blares. At that moment everybody quoted or pictured in your book, actors and authors, dead or alive, rises out of the pages and comes after you, shrieking, "Copyright infringement!" Copies of your book are stripped from shelves and hurried back to your publisher, who treats them like shipments of toxic waste. You discover that your library privileges have been canceled, your e-mail account frozen. Your tenure review, expected to sail through on the strength of your book, is tabled indefinitely. Jackbooted thugs from the Bureau of Alcohol, Tobacco, and Copyright burst in. With brutal efficiency they seize your computer, your unfinished manuscripts, your car, your family. Then they serve you papers. Lots of them.

Anyone likely to have this dream is probably aware that most of the familiar images and phrases that populate our cultural sea are someone's private property. Logos, brand names, lyrics, and photographs are connected by invisible filaments to corporations that dangle them tantalizingly in front of us, then jerk them away when we get designs. You can look, just don't look that way, and you'd better not touch. But not until you bring into being your own book, your own commodity, do you realize how quickly those tendrils can close in, seizing you like a gigantic postmodern spider's web from which payment of cash offers the only hope of escape.

It's all so hard to fathom. Print-oriented academics are trained to believe that words are cheap—especially other people's words. By the time we complete and prepare to publish our dissertations, we've learned—if nothing else—how to quote. And the use of quotations is not a practice generally associated with a cash outlay.

A book contract changes all this. Right up on top it requires the author to seek any necessary copyright permissions and indemnifies the publisher against any damages resulting from infringement. Shortly thereafter authors receive a set of editorial guidelines and a form letter for requesting permissions. Everyone has seen those notices on the copyright page: "Used by permission," "Courtesy of," and the like. Most people take them at face value—as a grownup version of "Say 'please.'" But as Vanderbilt's Cecelia Tichi, author of *High Lonesome: The American Culture of Country Music* (North Carolina, 1994), puts it, what they really mean is "Your money or your life." She wanted to quote song lyrics, to interpret them on the page so the reader could follow her moves. And she wanted to write in detail about the

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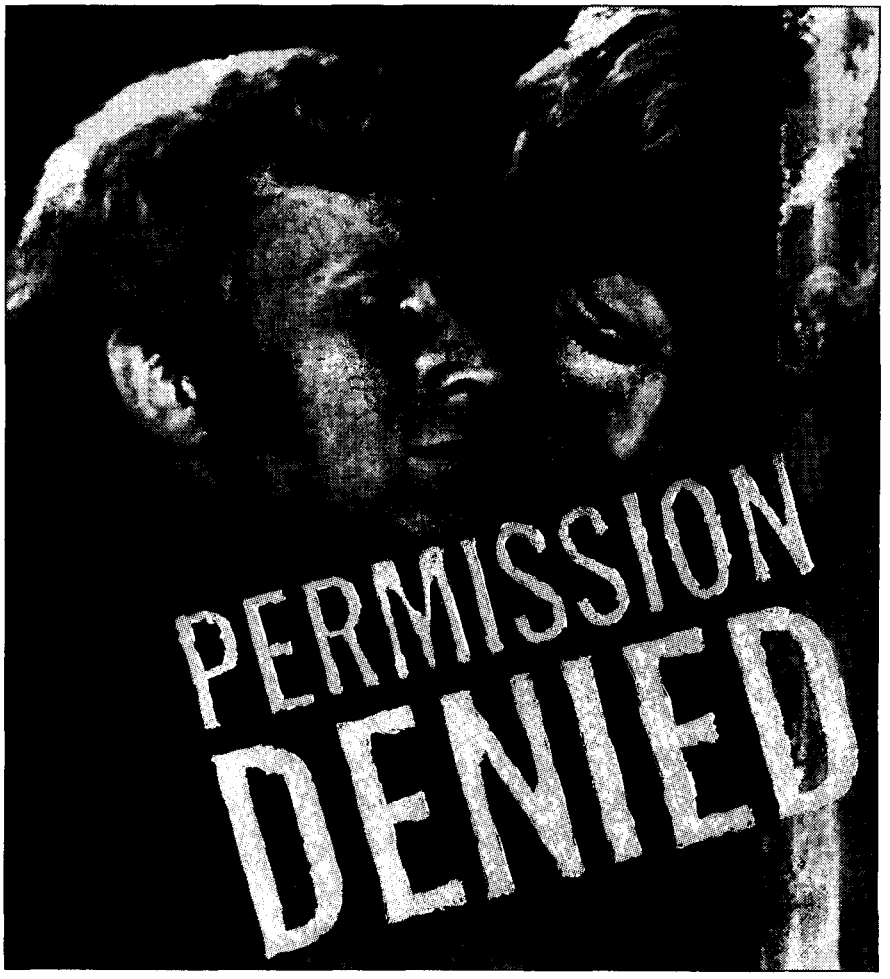
songs themselves, the vocal delivery and arrangements. Like any newcomer to the field, she wrote the customary "poor scholar" letters to music publishers. "What I got back," she says, "were invoices."

From the long view of history, copyright protections are ephemeral obstacles. In fifty years, or seventy, copyrighted works inevitably pass into the public domain, after which they can be quoted freely. So what's the big deal? Well, for one thing, if you happen to be studying contemporary culture, you might not be able to wait that long: No permission, no scholarship. Yet obtaining permissions can be prohibitively expensive in some instances, outright impossible in others. And if you turn to the law books for guidance, you're likely to walk away frustrated.



Still from the Alfred Hitchcock film Frenzy

The Copyright Act of 1976, which established the latest patchwork of provisions that govern intellectual property, gives every indication of having been written by the same covey of legislative gurus who periodically trot out "corrections" to the federal tax code. To the layperson its provisions appear to split hairs and slide every which way.

There is one set of rules governing works published in the U.S. between 1906 and 1978, another set for works published after 1978. (The same breakdown, with different provisions, applies to unpublished materials.) These provisions become even more complicated depending on when the author dies. Congressional committees are revising the rules even now, pushing to extend the copyright period from fifty to seventy years after the death of the author to bring them into line with European law. For now, only works published more than seventy-five years ago can be used with impunity (budding scholars of popular culture, take note).

In practical terms, copyright protection is widely thought to entitle the holder of rights to charge whatever the market will bear. Outsiders coming to the field of copyrighted popular music for the first time are often amazed at how capricious the decisions of publishers are, at the lack of an established fee scale or of any kind of universal standard. Cecilia Tichi tells of obtaining permissions for certain songs whose rights were shared among three publishers. "The first would say, 'Okay'; the second would say, 'We want $500'; and the third would ask for as much as either of the other two got."

Publishers are free to set whatever conditions they like. When Tichi requested permission to use two RCA recordings on the CD included with *High Lonesome,* a functionary asked to see the entire list of songs planned for inclusion in the book. One of them was Hank Williams's "I'm So Lonesome I Could Cry," owned jointly by Hiriam Music and Acuff-Rose Music. RCA faxed a message: if she received permission for the Williams song, she could have the RCA songs as well.

To clear her book, Tichi estimates she paid roughly $15,000 in permission fees alone: $9,000 for lyrics, $3,000 for visual images, and $3,000 for the CD (which she got for, well, a song, thanks to an industry friend in Nashville). I had a similar experience with the good people at the Irving Berlin Music Company. For a book I was writing about big

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band jazz in the New Deal era, I wanted to quote several lines from "Slumming on Park Avenue," a clever little Berlin ditty recorded by the Jimmie Lunceford Band. By the time I received their contract I had resigned myself to shelling out a hundred dollars or so for the privilege of quoting a few lines from songs that likely hadn't been performed live or even on the radio in half a century. I had even managed to bargain down a couple of fees. But Berlin's people wanted $250 for seven lines, which worked out to $5.43 per word (including both "a"s).

A bargain, perhaps, for immortal lyrics by the King of Tin Pan Alley. Above and beyond the fee, though, the Berlin people demanded quarterly statements certifying future sales of my book and the right to "inspect the books and records of the Publisher pertaining to such sales." But the clincher was the fiendish clause found in most permission contracts. It stipulates that if the author agrees to pay a higher license fee to any other company, then it must pay that fee to this company. Technically, this is known as a "most-favored-nation" clause, but an identical principle seems to govern the group behavior of toddlers.

Cecelia Tichi found that all of Dolly Parton's lyrics had to be cleared by both her manager and her attorney.

This final demand was too much to stomach, so I took a few moments to paraphrase the lyrics. I don't think anyone will ever miss the originals. But it hurts a little to jettison that precious quotation one has discovered, transcribed, carefully worked into the manuscript. Such discoveries are among the rare joys of research. Yet faced with actually publishing, the author must continually ask: Is it worth a couple of hundred dollars? Would any reader really notice if the lines were paraphrased? Will the reviews suffer? I did decide to shell out for four lines from a song by Cab Calloway:

> Now if you'd like to be a jitterbug
> The first thing you do is get yourself a jug
> Put whiskey, wine, and gin within
> Shake it up and then begin

This is perhaps the earliest known recipe for a Long Island Iced Tea, and worth preserving for that reason alone. Unfortunately, I've never been completely sure I credited the correct song. There were a number of song titles that might have fit ("Jitterbug," "Song of the Jitterbug"), all so obscure that no one seemed to remember the words. But I made the best guess, paid my fee, and somehow managed to live with the uncertainty.

Where one stands is all-important in the world of copyright. These rules developed, after all, to encourage and protect the original creations of writers and artists, a laudable goal. Superficially, permission fees are a complement to royalties, which writers like. (In some cases, publishers do in fact split the booty with authors.) We like to imagine writers or songsmiths, once exploited or ignored, living comfortably into old age on royalties rightfully received. One can even imagine the argument being made: Who will write the great songs and jingles, who will fill the shoes of Jerome Kern or Cole Porter, if songwriters can't retain the rights to their work for their lifetime plus fifty years? Sadly, though, permission fees rarely go to the parties who most deserve or need them. Usually, the rights for which there is the strongest demand belong to (a) heirs of people no longer with us; (b) living people already rich and powerful beyond belief; or (c) enormous corporations. "A songwriter loses the rights to his song almost instantaneously," says Ross Charap, director of legal services for the American Society of Composers, Authors, and Publishers (ASCAP). The song becomes the publisher's property. Some successful artists like Bob Dylan are able to buy back the rights to their own work later in life. But most can't afford to, so their creations remain the property of the company that published them. And, adds Charap, "publishers aren't happy unless they can squeeze every last nickel out of a work."

Money is only money, and established faculty can turn to their universities to help defray the cost of copyrighted material. (Younger scholars usually don't have access to these "subvention" grants.) What rankles even more than the fees, however, is the problem of censorship through the withholding of permission. This can be especially onerous in biographical works, where scholars are allowed access to private papers or archives by the subject or estate. J.D. Salinger and the T.S. Eliot estate have both proven especially nettlesome on this score. Biographer James Atlas wrote in *The New Yorker* of sitting anxiously for hours while Saul Bellow methodically leafed through a 400-page manuscript, initialing each page only after the quotations from his correspondence met with his approval. At one point he jokingly told Atlas, "I'll give you all the stuff that makes me look good," then refused permission to include a "bad poem" he wrote in high school.

Estates can be even more prohibitory. The final stages of

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his 1994 study *Hitchcock: The Making of a Reputation* (Chicago) were "a nightmare," recalls Robert Kapsis, who teaches sociology and film studies at CUNY. "I couldn't make a move without the estate [approving]," he says. He was forbidden to use certain film stills from *Frenzy* that "didn't reflect well on Hitchcock's character." A still from the rape scene in *Frenzy* was ultimately dropped in favor of an "innocuous" choice. For her part, Cecilia Tichi says that several publishers wanted a look at the completed manuscript of *High Lonesome* before granting permission. "They were claiming rights of censorship," she says. Meanwhile, Tichi found that all lyrics from Dolly Parton had to be cleared by both her personal manager and her attorney.

While some of this seems motivated by the overweening egos of popular entertainers, other instances can be explained by what can only be called political correctness. I remember the dull shock when I returned from a vacation to open an envelope from *Down Beat,* the jazz monthly. The magazine was the source of some fantastic cartoons, the kind actually worth more than a thousand words, ones I had envisioned decorating my book with since the early days of slogging through endless back issues. When I had called about using them, I was pleasantly surprised to hear that the magazine usually didn't charge permissions fees. Just send a list of dates and page numbers, the controller told me. But when I opened the envelope, she had drawn a line through the enclosed permissions contract and scrawled this message: "After reviewing the material requested, we must deny permission to reprint. However, we do wish you success with your project." I called for an explanation and was advised to appeal to the publisher, whose family has owned the magazine for decades. But several long-distance attempts to plead my case—that the cartoons were crucial to understanding the curiously conflicted cultural politics of big band jazz—were to no avail. The publisher had "run it by some lawyers" and concluded the drawings made the magazine "look bad."

Fair enough, I replied, hoping to strike a bargain. Some of the cartoons were admittedly in poor taste; could I use the racism- and sexism-free ones? But there was to be no compromise—my whole project had been tainted. Appealing to the prerogatives of history-telling cut no ice; the statute of limitations regarding degrading images had not expired. It was as if the current *Down Beat,* a model of enlightened thinking on all matters racial, could be held accountable for sins more than a half century old.

The publisher did leave open a window of opportunity, though. While I couldn't use any of the magazine's own cartoons, the advertisements were fair game if I could clear them with the original advertisers. One particularly suggestive ad was for a synthetic saxophone reed, discontinued by a major manufacturer years ago. The ad depicted an American GI proffering plastic reeds to instrument-toting, simian-looking tribesmen with the promise "You won't have any more lip trouble." I reached the manager of public relations and displays at the manufacturing company, a dour-sounding man who told me to put my request in writing. I soon received a response: "We are sorry, but must decline your request for permission to use the Goldentone Plastic reed advertisement which you attached.... Furthermore, we must insist that this advertisement not be reproduced or used in any manner or form. I again reiterate, the advertisement in which you have expressed an interest is not to be reproduced." Sensing some flexibility between the lines, I called the company, hot to cut a deal.

"Now let me get this straight," I said to my correspondent. "Maybe I'm misreading your letter, but are you implying that you would prefer I not use the Goldentone reed ad?"

He assured me, somewhat apologetically, that the decision was "the determination of our company officers," and final. Later that day a man from the company's marketing department called back to elaborate, very gingerly, on the refusal. He alluded to the image's "sensitivity," admitted that it did not represent "a good point in history," and allowed that the cartoon could offer a "lesson."

"YOU POOR FELLOWS! HERE, USE THIS GOLDENTONE PLASTIC AND YOU WON'T HAVE ANY MORE LIP TROUBLE."

In the end, the whole issue of obtaining permission was moot. When I met one of my book editors the following month to make a final cut of illustrations, she told me that the press had decided against using the questionable cartoons even if permission had been granted. The combined

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skittishness of the various parties yielded a result that felt a lot like self-censorship.

Copyright restrictions may be intolerably confining to writers and researchers, but luckily there's an escape hatch; it's called "fair use." Hinted at in the Constitution, and written into the Copyright Act, fair use is meant to counterbalance the tendency of copyright holders to monopolize the intellectual property they own. Section 107 of the Copyright Act holds that in certain circumstances copyrighted works can be reproduced or copied for purposes such as "criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research" without infringing on copyright.

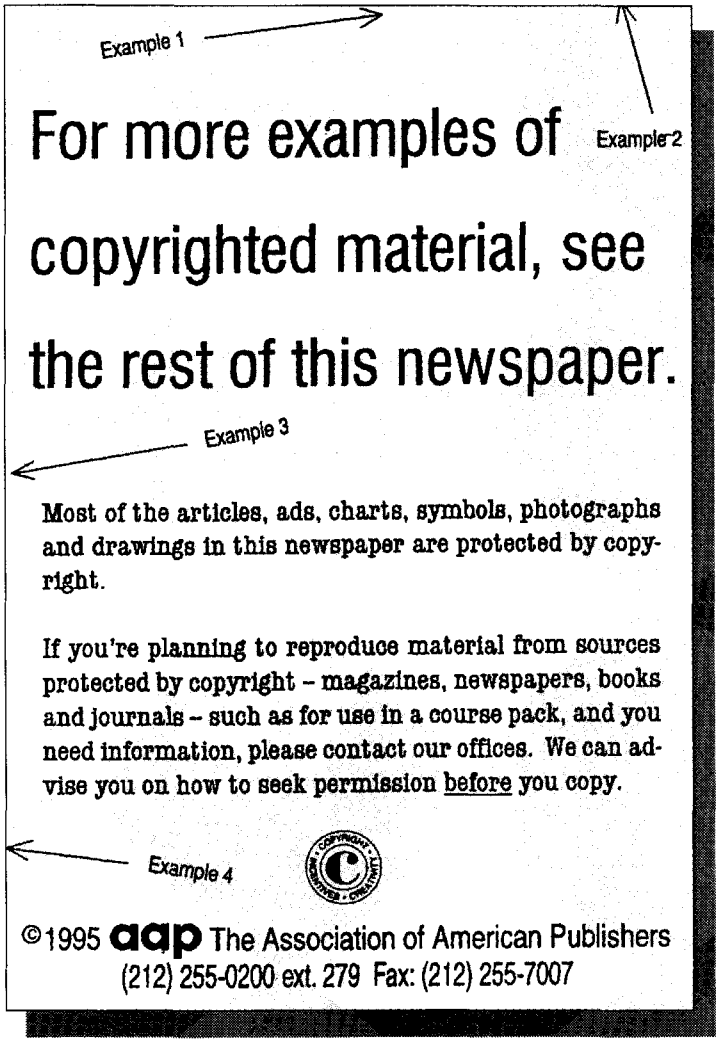
The statute seems straightforward, but in fact it turns out to be a minefield. The legal interpretations, where they exist, have been treacherous (and frequently erroneous). Movie stills are a problem, as are photographs generally. Furthermore, not all words are considered equal for purposes of fair use.

According to folk wisdom, poems and song lyrics can't be quoted beyond a line or so without permission. With prose, 500 words of direct quotation is thought to be the upper limit of fair use. But this limit is cumulative, meaning that the total of all quotations taken from one source, even if spread throughout another text, shouldn't exceed 500 words. For shorter originals, the number of words that can be quoted decreases accordingly; proportion rather than the length of the quotation is what matters. Likewise, an author can quote more in a book than in a brief article.

Or so suggest experts like the editors of *The Chicago Manual of Style*. But as they are honest enough to admit, fair use has *never* been quantified. When you get right down to it, no one knows exactly how much use is fair. Courts of law, rather than permissions departments, are the ultimate arbiters of these matters. In many cases there simply has been no legal precedent set. And so the author is left face-to-face with four basic questions posited in the Copyright Act: What is the copyrighted material being used for? What is the nature of the original? How much of the original is being used? How will this use affect its value? The rest is folklore. But decisions must be made, and sometimes those decisions call for the steely nerves of a gambler.

Anyone who has considered slipping through customs with an extra liter from the duty-free shop may wonder: When it comes to scholarly books, does anybody really care? More to the point, is anyone checking? "You never know," says David Sanjek, a music archivist at BMI, who is writing a book about copyright and the contemporary music industry. He tells the story, possibly apocryphal, of the Polygram employee whose sole job is to ferret out snippets of James Brown ("the world's most sampled artist") in other people's recordings. "You can take the approach that if you bury [borrowed material] deeply enough in your recording or put it in a publication that nobody reads, you might get away with it," says Sanjek. "I think it is foolhardy to go on that principle."

Ross Charap says that the music publishing conglomerates hire clipping services to sniff out references to the material they control. (Do they pore over *boundary 2*? you wonder.) Cecelia Tichi raises the paranoia-inducing specter of Jeremy Bentham. "It's the panopticon, and you could get pounced on," although she concedes that for scholars, "the chances are very unlikely." Darby Harper, research manager at the Bettmann Archives, which licenses vast numbers of historical illustrations, admits that with holdings of 16 million images, effective policing is out of the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An ad that appeared this October in The Chronicle of Higher Education

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question. "No one is so fluent in our holdings that they can spot one of our images," she says. And Bettmann is far more likely to monitor the pictures that appear in glossy magazine advertisements than in scholarly monographs.

But what about fair use? Why live with the uncertainty that the copyright police might break down your door in the middle of the night when you can seize the moral high ground by asserting your statutory rights? This is the position taken by Susan Kornfield, an attorney who is defending an Ann Arbor photocopy shop called the Michigan Document Service in a copyright infringement case brought by Macmillan, St. Martin's Press, and Princeton University Press. She's an exception to the rule that those who know the most about copyright law are the first to admit it's a gray area.

Kornfield is what you might call a true believer in fair use. She argues that a straightforward reading of Section 107 of the Copyright Act supports the right of the Michigan Document Service to reproduce course packets without obtaining permissions, as long as the material is selected and prepared by a professor for a particular class. And she believes that academics, in their willingness to knuckle under to publishers, are squandering their legal birthright.

The argument goes like this: If you play by the publishers' rules, you've already lost. Copyright holders will always whine about the revenues they lose when people choose to ignore their demands for permissions fees.

Potentially any use of copyrighted material could be considered "derivative." For example, the film stills in Robert Kapsis's book on Hitchcock might, just might, hurt the market for a similar study that Hitchcock's estate could produce at some future date. But that's a tautology; such a view accepts a publisher's view of the world. It concedes that they are entitled to those fees in the first place. Section 107 and a great deal of case law make it clear that, on the contrary, there is no such right. Those fees aren't theirs to lose, if the originals are used fairly.

Copyright law is not primarily intended to protect the property rights of copyright holders, the argument continues. As the Constitution states, and as the Supreme Court reiterated in 1994, "The primary objective of copyright is not to reward the labor of authors, but to promote the Progress of Science and useful Arts." Copyright law, the Court continued, "ultimately serves the purpose of enriching the general public through access to creative works." Authors and photocopy shops that respond "How high?" when publishers say "Jump!" simply institutionalize a property right that doesn't exist. In doing so, they make it that much harder for the rest of us to assert our own fair use of copyrighted materials. Without being exercised, the right to fair use will simply atrophy.

I ran the issue of fair use by Ross Charap at ASCAP, which is a trade association that licenses the use of copyrighted music in live performances, recordings, radio broad-

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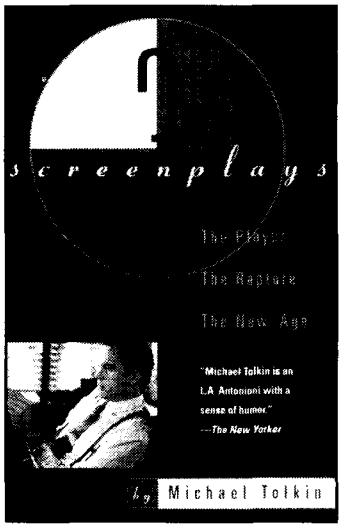

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casts and the like. One would not expect him to take an excessively expansive view of fair use. But he was unequivocal in his opinion that the judicious use of song lyrics does not require anyone's permission. "If you're talking about a few lyrics sprinkled throughout a scholarly work," he said, "I have absolutely no doubt [this use] would be upheld by the Supreme Court, and by the lower courts as well." When I mentioned Cecelia Tichi's $9,000 in permission fees, he exploded, "That's absurd!" (Truth be told, he was skeptical of the very notion of a scholarly work on country music.) "If you print an entire discography of Beatles songs with all the lyrics and call it a scholarly work, that's going to create some problems," he said. "On the other hand, if you are writing a book about music and the counterculture of the 1960s and you quote half a song here, half a song there, I would say you're on firm ground, not shaky ground."

The crucial criterion is whether a particular reference impairs the future market for a song. Says Charap: "If you're not hurting future sales, I would say you have a pretty darn good chance of getting a fair use." In other words, when some scholar writes the definitive cultural history of Creedence Clearwater Revival, copies of her $40 monograph are not going to turn up on the music stands of some wedding band launching into "Proud Mary." For one thing, the book will likely contain only brief excerpts of the song. It would be cheaper to buy the sheet music anyway.

The same opinion is offered by L. Ray Patterson, Brock Professor of Law at the University of Georgia and one of the country's leading experts on copyright law. "Ninety-nine times out of a hundred a scholar who wants to quote a reasonable portion of a copyrighted work can do so without obtaining permission," he says, "as long as the quotation does not constitute a substitute for the original."

So why do scholars persist in shelling out thousands of dollars in unnecessary permission fees? One reason is that their publishers make them. Book contracts typically hold the author responsible for any violations of copyright. And type generally won't be set until the author is able to produce a complete set of permissions. For illustrations, publishers usually demand camera-ready prints, which are not easy to obtain except from the source that owns the negative.

Again, it is a very capricious world; just as copyright holders follow no universal guidelines in setting fees, so academic publishers vary in how strict they are on the issue of permissions. Robert Kapsis discovered, for example, that his publisher, Chicago, required permission for film stills that were routinely treated as fair use by other university presses. This is an issue that anyone planning to publish a book using copyrighted materials should investigate before signing a contract.

Because copyright law is by design a contested terrain, where "bright-line rules" don't apply and all judgments must be made on a case-by-case basis, a sliver of uncertainty always lingers. Ross Charap qualifies his generous interpretation of fair use by emphasizing that it applies strictly to works of scholarship. "If it's a coffee table book, that's a different story," he says. But with academics and university presses both in hot pursuit of the elusive crossover hit, the line between the stacks and the coffee table is becoming murkier. Furthermore, publishers and estates have been known to sue even when their chances of prevailing over the long term are not good. "Problem is, you've got a lot of obnoxious copyright holders," Charap observes. For a fairly modest expense a copyright holder can make life miserable for the would-be fair user. The long and short of it, Charap warns, is that "if you encounter a publisher with a bug up his butt, then you have to be prepared to deal with it."

So why doesn't someone simply take on the publishers, beat them in court, and establish a precedent that will make the world safe for popular culture studies? 2 Live Crew has done it for rapping parodists, the Michigan Document Service is trying to do it for quick copiers. Why won't some author or publisher step forward? Many people in publishing feel that a test case on fair use could be won if some press

True Grit

If permissions law has a hell, and it seems pretty clear that it does, its ninth circle is without doubt reserved for documentary filmmakers. What follows is not a bad dream. It is simply a listing of the groups that must be contacted and bought off in order to produce a film about, say, the history of film (which would use excerpts, naturally): the Directors Guild of America, which charges hundreds of dollars for clips from post-1960 films, depending on whether the clip is thirty seconds, two minutes, or longer; the Writers Guild of America, which uses a similar scale; The Screen Actors Guild, which requires that for any movie produced after 1960, each actor appearing in a clip must give personal approval and be paid at least the current day-player rate; The American Federation of Musicians, which requires that each musician performing on an excerpted soundtrack be paid at least the current single session rate; Music publishers, who charge license fees for songs on the soundtrack whose rights they control; and finally, Hollywood stars, who have often negotiated extra-restrictive provisions in their contracts governing the use of clips. John Wayne, for example, reserved the right to veto any use of excerpts from his films.—*D.S.*

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would be willing to go to bat for it. David Sanjek confides that one major university press was considering a test case but pulled the questionable quotations out of the book at the last minute—on the advice of university counsel.

When academics knuckle under to publishers, they're squandering their legal birthright.

Because few academic presses have the resources to mount a sustained legal defense on their own, university lawyers must be brought on board, and they tend to be leery of taking risks.

Wait a second, though—a publisher challenging the copyright jurisdiction of other ... publishers? Maybe the lack of a bold stroke isn't so surprising. After all, the larger university presses make a pretty penny by selling permissions. One of the plaintiffs in the Michigan Document Service case, Princeton University Press, made $42,700 in fees between August 1991 and August 1992. And when it comes to claiming copyright protection that has no legal basis (for documents clearly in the public domain, for example), "university presses are some of the worst offenders," according to L. Ray Patterson. The University of Chicago holds the copyright to James Madison's Federalist Papers, for example, while Princeton University Press lays claim to no less than the Declaration of Independence.

So why would university presses challenge other copyright holders on behalf of a few scholars of popular culture and other peripheral subjects? Judging from a working paper drafted by the Association of American University Presses this past summer, its members are more worried about the threat from photocopy shops and electronic scanning. (The paper does acknowledge the concerns of scholars, though: "Research and writing in the arts, humanities, and other disciplines depend upon scholars' ability to cite and incorporate others' work according to present fair use principles; this kind of fair use is essential to the preservation of our [and others'] cultures and to our increased understanding of the world in which we live.")

At least one university press, however, has taken a bold step in defense of fair use. In 1994 Duke University Press decided to publish a special issue of *South Atlantic Quarterly* on the subject of country music—without obtaining per-

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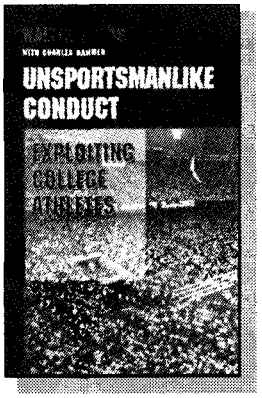

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missions for the song lyrics that were quoted. The press had earlier faced the issue of fair use with books on Disney and Barbie dolls. It decided, after consulting university counsel as well as a copyright lawyer in Durham, to support individual authors in the event of legal action. Strict guidelines on the use of lyrics were imposed, and all quotations were run past the lawyers. Only lyrics that were the object of interpretation and analysis were allowed. The authors were asked to remove quotations that served merely as an elegant bridge from one thought to the next, or as epigraphs, and no song lyrics were quoted in full.

Despite the stringent conditions, the contributing authors were "thrilled" at the support, according to Candace Ward, the quarterly's managing editor. Would Duke similarly support a single-author book that would generate royalties for somebody? "That's a tough one," says Steve Cohn, director of publishing operations at Duke. The line between profit and nonprofit in the university environment is, he allows, "a bit fuzzy." Cohn is quick to caution that fair use is an area where authors should tread very carefully, preferably after consulting a lawyer. "Don't assume common sense will prevail," he says ominously.

So despite a couple of encouraging recent Supreme Court decisions, the pessimism of scholars concerned with the issue of fair use is understandable. Cecilia Tichi speaks of the "daunting and dampening effect" that "copyright paranoia" has had. "This is a propitious moment for popular culture studies," she says, referring to the wealth of audiovisual materials available for study, the sophisticated theoretical tools for considering them, and the market for such works. "Yet the legal and financial prohibitions seem so very great," she adds. Technological developments of enormous promise for research and pedagogy are getting bogged down over legal and proprietary issues. Don't even think about putting out a CD-ROM for film studies without a budget of several million dollars, says Robert Kapsis. The CD-ROMs he's producing on Hitchcock and Clint Eastwood are for use only within CUNY, and still there is some apprehension.

David Sanjek predicts that, over time, "people will look at every piece of intellectual property as a collection of private property rights.".The situation, he believes, "will only get worse." The sort of synergy released by the recent wave of corporate mergers in the entertainment industry—Time Warner and Turner; Disney and Capital Cities/ABC; Westinghouse and CBS; Seagram and MCA—will, says Sanjek, "only make these issues harder for users." These new transnational regimes will favor corporate owners, creators, and users, in that order. And academics are fooling themselves if they think that copyright holders will cut them any slack because of the scholarly nature of their writing. Sanjek concludes: "You say 'book,' and to them, to put it crudely,

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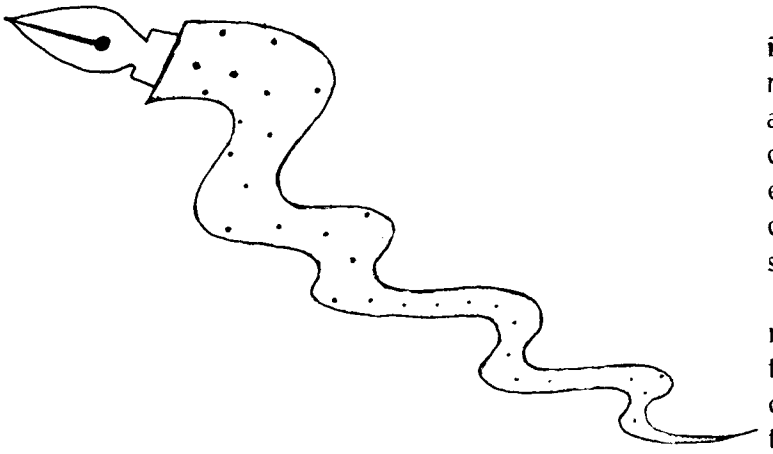
Norman N. Holland



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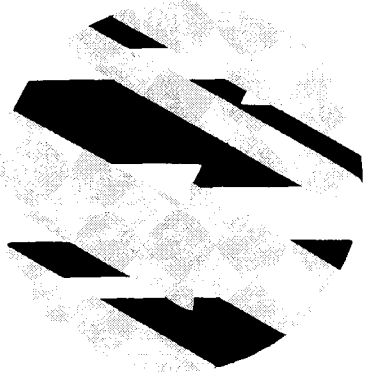

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'book equals bucks.'"

As if this weren't enough, lawyers are beating scholars to material that by all rights ought to be in the public domain. "Permissions departments that used to be sleepy corners of the publishing industry are becoming profit centers," says Tichi. This privatization of popular culture may well aid and abet the cultural right, which would prefer that scholars stick to the public domain classics anyway.

"When the whole idea of a public realm is being questioned," says Sanjek, "I don't think our legal custodians of culture give a shitload about whether you or I can write about Madonna." But if you're a scholar of popular culture, seventy years after the death of Madonna seems like a long time to wait.

Toward the end of its section on copyright, the thirteenth edition of *The Chicago Manual of Style* offers an interesting change in tone. The *Manual* is hardly a bomb-thrower's manifesto. Most of its pages take a prudent, better-safe-than-sorry approach to the permissions issue. But just when you're feeling low-grade infringement anxiety comes a clarion call. "The right of fair use is a valuable one to scholarship, and it should not be allowed to decay through the failure of scholars to employ it boldly," proclaims the *Manual*. Furthermore, "excessive caution can be dangerous if the copyright owner proves uncooperative. Far from establishing good faith and protecting the author from suit or unreasonable demands, a permission request may have just the opposite effect. The act of seeking permission establishes that the author feels permission is needed, and the tacit admission may be damaging to the author's cause." If you're going to sin, sin boldly, as Martin Luther had it.

These days, academics are more frustrated than ever by their isolation, their sensation of exile from the public square. The classroom, the departmental committee, the professional association—these forums, rightly or wrongly, can sometimes seem hermetic and irrelevant. Perhaps a principled exercise of fair use, an idea broached in the Constitution and central to the free exchange of ideas, is one way in which scholarly authors can fulfill the public role to which many aspire. Fair use won't change the world, but it might help hold off the forces that seem bent on shrinking the public sphere to the head of a pin. At the very least, it might allow future generations of scholars to sleep more soundly. lf

David W. Stowe teaches in the department of American Thought and Language at Michigan State University. He is the author of Swing Changes: Big Band Jazz in New Deal America *(Harvard).*

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UNDER THE VOLCANO

BOSTON UNIVERSITY IN THE SILBER AGE

BY DANIEL GROSS

In July 1983, Henry Giroux received a phone call from his boss, Boston University president John Silber. Summoned to Silber's mahogany-paneled office on Bay State Road, which, he says, "looked like something out of the Romanov dynasty," the professor of education expected a decisive showdown in his drawn-out tenure battle.

Despite the strong support of his dean—who had publicly threatened to resign if Giroux didn't get tenure—and the lopsided approval of the relevant departments and committees, Giroux's candidacy was in trouble. He suspected that BU's administration simply didn't like his radical brand of scholarship on pedagogy. Provost Robert Mayfield had already solicited a negative letter from neoconservative education maven Chester Finn. For his part, Silber had set up an ad hoc review panel composed of Harvard's Nathan Glazer and two other outside experts. Predictably, Glazer, who referred to the author as "Robert" Giroux, wrote an unfavorable review.

At the meeting, Silber didn't mince words. "I hear you're such a great teacher," the president thundered. "Why do you write such shit?" Nonplussed, Giroux barked back. ("The guy's a bully. But I'm a working-class kid, and I don't take that shit," recalls Giroux, who recounts the story in his forthcoming book, *Fugitive Cultures: Race, Violence and Youth.*) After a heated argument, Silber made Giroux a most unusual offer. If the forty-year-old professor would undergo a two-year tutorial in the logic of science and philosophy *under Silber's supervision,* and promise not to write or publish anything during this period, he could have another shot at tenure. Dumbstruck, Giroux didn't respond immediately. "Then Silber turned toward the wall and the conversation stopped," says Giroux, who now holds the Waterbury Chair Professorship in Secondary Education at Pennsylvania State University. "It was the most bizarre encounter I have ever had in my life with anybody in higher education."

Now that John Silber has announced his intention to resign at some point in the not too distant future, it is possible to assess his remarkable quarter-century at BU, which has been

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one of the odder meetings between a man and an institution in the history of American education. During his time at the university's helm, Silber has earned renown for his quixotic run for the Massachusetts governorship in 1990, for his takeover of the failing Chelsea, Massachusetts school district, for his strident cultural conservatism, and for his relentless—and dramatically successful—efforts to improve BU's academic standing. Since 1971, the freshman class's SAT score has risen from 171 points above the national average to 246 points above it. Meanwhile, the school's endowment has ballooned from $17 million to $391 million. And, in addition to recruiting Nobel laureates Elie Wiesel, Saul Bellow, and Derek Walcott, Silber has brought in dozens of less famous but distinguished professors like literary scholars Christopher Ricks and Roger Shattuck. Several BU departments enjoy newfound national reputations.

Toiling in the long shadows cast over the Charles River by Harvard and MIT, Silber has single-handedly carved out an independent identity for BU—one that is indissolubly linked with his own persona. "He has defined the university in very personal terms," says University Professor Herbert Mason. "And I think the machinery of the university has become, to a great extent, dependent on him and his methods, with many positive results."

At a time when most university presidents have become slick managers, more concerned with salesmanship than with scholarship, Silber's intellectual passion is refreshing. There's much to commend in a college president who takes a strong interest in the quality of his faculty, and who speaks out boldly on the public issues of his time.

In fact, John Silber may be the best thing to ever happen to Boston University.

Or he may be the worst thing. "The number one fact known nationally about Boston University is that it's a repressive place run by a one-man dictatorship," says radical political scientist Howard Zinn, who until his retirement from BU in 1988 was a happy warrior against Silber's excesses.

According to his many critics, the man who once said "the more democratic a university is, the lousier it is" has substituted arbitrary rule for the traditional consensual model of university governance. Setting himself up as the ultimate expert on all matters relating to the university, and operating without meaningful oversight from the school's board of trustees, Silber has systematically shut the faculty out of every significant decision. Once, when a dean made a suggestion to him, Silber responded: "You want to run the place? Go get your own university."

Such "Silber shockers"—streams of sudden invective aimed at faculty and subordinates—are a hallmark of Silber's style. In 1990, he even poured out his wrath on the beloved Boston tv anchorwoman Natalie Jacobson when she made the mistake of asking him to enumerate his weaknesses. These periodic volcanic eruptions may arise from the centrifugal forces churning within the man. Silber is in many ways a tangle of internal contradictions: a Kantian moral philosopher who has reaped immense personal gain from his stewardship of a nonprofit institution; a high-minded thinker capable of astonishing pettiness; a relentless promoter of standards who has appointed cronies with questionable credentials.

John Silber

Boston University Photo Services

As befits someone given to extreme language, Silber is watched by critics who often resort to hyperbole. Several of the forty-odd academics I interviewed for this story compared him variously to Lenin, Stalin, Deng Xiaoping, Mao, assorted Third World dictators, and Richard Nixon. (Like Nixon, Silber is known to record phone calls to his office.) "Some unique and demonic people have such a keen sense of power realities that they know when they can override the conventional norms," observes political scientist Frances Fox Piven, who left BU for CUNY in 1982.

Without a doubt, Silber—who wouldn't consent to be interviewed for this article—has put his mark on the faculty in a way that no modern university president has. "Part of the conception of

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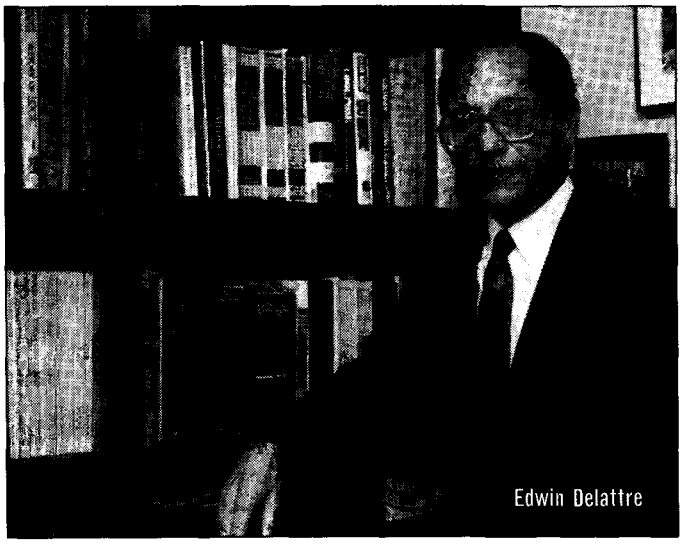
UNDER THE VOLCANO

the presidency at BU, quite rightly, is a real involvement in the composition of the faculty," says Edwin J. Delattre, the pipe-smoking dean of the school of education who served as president of St. John's College in the 1980s. "Once a president forfeits a central place in deciding the makeup of the faculty, he's just spurned anything that amounts to academic leadership."

In the view of Silber supporters, presidents should participate actively in tenure decisions. After all, granting tenure is like adopting a new family member. Plus, it's a huge monetary outlay. "That kind of hands-on involvement is just fundamental, because you're making an enormous investment," says BU's former economics chairman, Laurence Kotlikoff.

But Silber has often turned the president's rubber stamp into a hobnailed boot, substituting for objective judgment his own brand of political correctness. And his actions are especially glaring at a time when most highly-regarded college presidents are esteemed precisely because they *don't* step on the faculty's toes. On April 15, 1993, Silber sent a chest-thumping report to the board of trustees, describing how the university had resisted academic trends that were "ideological in character and inhospitable to free intellectual inquiry." Among them: dance therapy, gay and lesbian liberation, animal liberation, Afrocentrism, radical feminism, multiculturalism, structuralism, deconstruction, critical legal studies, and the dreaded Frankfurt School. Striking a Churchillian tone, he wrote: "We have resisted the fad toward critical legal studies.... In the English Department and the departments of literature, we have not allowed the structuralists or the deconstructionists to take over.... We have resisted revisionist history.... In the Philosophy Department we have resisted the Frankfurt School of Critical Theory."

After Silber's letter to the trustees became public, a distressed faculty council drafted a letter to Silber asking him to clarify his remarks. "It raised real concerns, especially for people who perceived there was some bias," says Laurence Shulman, a professor of social work who chairs BU's faculty council. (His office is decorated with a CLINTON/GORE '96 poster and a cartoon: LARRY THE LONELY LIBERAL.) Silber, a philosopher and a linguist, responded by coining a term. "Any university that takes academic and intellectual freedom seriously has an obligation to spot these 'epistemopathologies' and head them off." For good measure, he lashed out at former faculty council chairman James Iffland: "Mr. Iffland is a liar and a coward. He does not speak for the faculty." Unsatisfied, the faculty council canvassed professors to find out if they had felt impeded in their work, and compiled the responses in a report. The faculty is now wielding that report, which has not been made public, as leverage to initiate discussions with Provost Jon Westling about academic freedom at BU and changes to the tenure process.



Edwin Delattre

"ONCE A PRESIDENT FORFEITS A CENTRAL PLACE IN DECIDING THE MAKEUP OF THE FACULTY, HE'S JUST SPURNED ANYTHING THAT AMOUNTS TO ACADEMIC LEADERSHIP."

A long-time student of Kant, BU's seventh president has what some consider a philosophically based contempt for the faculty. "[Silber] thinks that academics are morally unworthy, weak, despicable creatures," says one former BU professor. Says economics professor Michael Manove: "John despises timidity. You flinch and he loses respect. I've heard him say that intimidation isn't something he does to the faculty, it's something they do to themselves. I have to believe that, especially senior faculty."

Silber's genius has been to prey upon faculty members' natural meekness in order to challenge one of the American academy's most cherished principles: peer review. In most universities, departments, committees, and deans make the crucial tenure decisions. After all, they are best equipped to evaluate and pass judgment on a professor's work.

The idea of tenure is as old as the University of Paris. But the modern system by which American universities seek out and appoint faculty members is a by-product of the managerial revolution. In the late nineteenth century, baronial university presidents like Andrew Dickson White of Cornell and William Rainey Harper of the University of Chicago wrested the power of appointment from governing boards.

PHOTO BY JOHN BOHN

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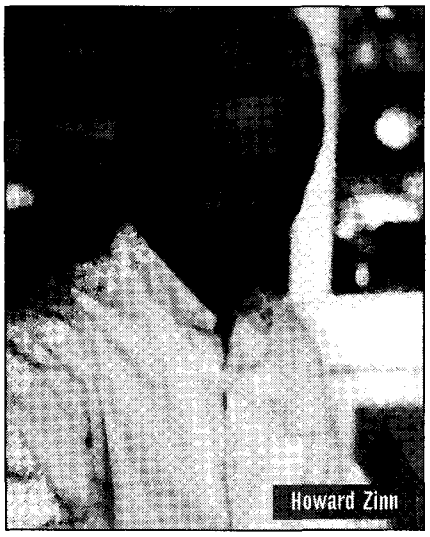

Howard Zinn

IN HIS 1989 POLEMIC *STRAIGHT SHOOTING,* SILBER CALLED ZINN ONE OF ACADEMIA'S "WELL-POISONERS."

With the growing specialization and professionalization of the university in the early decades of the twentieth century, the responsibility then further devolved on faculty. "Even a Charles William Eliot, even a Nicholas Murray Butler, had to concede that they weren't in touch with who were the real bright people around," says Walter Metzger, an emeritus professor of history at Columbia. The current system of faculty deciding on tenure, overseen by university committees and provosts, has been the norm since roughly the middle of this century.

But university presidents still have ultimate authority. "There is nothing inappropriate, in theory, about a president exercising his or her authority to make judgments about the merits of candidates," says Robert Kreiser, associate secretary of the American Association of University Professors. "But it is certainly relatively anomalous for a president of a college or a university to inject himself or herself in the decision-making process as much as John Silber has."

At BU, where tenure decisions flow from the department to a college committee, to the dean, to a university-wide committee, to the provost, and, finally, to the president, "every decision is real, including the president's," says Dennis Berkey, the dean of BU's College of Arts and Sciences.

Throughout the years, Silber has often summoned professors and deans involved in tenure cases to his office at odd times—at night, on weekends—and subjected them to relentless questioning and harangues. "There's this streak of sadism and an element of craziness," says a former BU professor who endured a browbeating tenure interview with Silber. "He takes gratuitous pleasure in crushing people in this way."

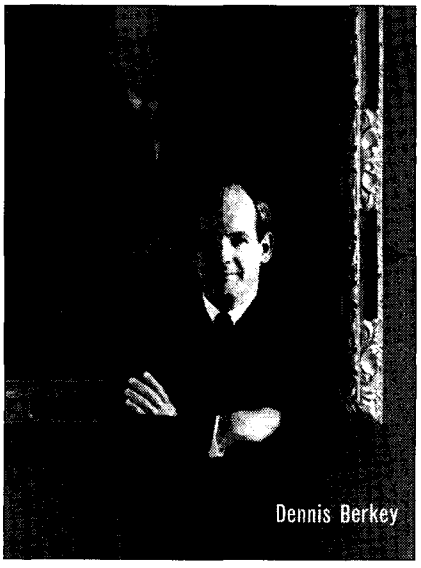
Even so, at the end of such a session, Silber would sometimes still decide to grant tenure. "What people don't know is that he likes people to stand up to him and argue a case," says Thomas Glick, a BU history professor. "And if you do that, he's surprisingly open and generous of spirit." Often, Silber, or his surrogates, would reject a tenure request to see how much protest they would arouse. "He always turns you down; then you go down and scream at him," says Jules Schwartz, a former BU management school dean, matter-of-factly. "Then, a while later, you get a notice saying the president has decided to grant tenure."

Dean Berkey, who is a mathematician, concedes that he can't claim to be an expert on all twenty-three disciplines represented in the arts and sciences college. "But what a dean can claim is that he or she works very hard to make sure he or she is well informed on academic issues," he says. Still, Berkey and his superiors—Silber and Provost Jon Westling—have routinely substituted their own judgment for that of professionals. And sometimes with regrettable results.

In 1992 sociology professor Michael Lynch came up for tenure. Since arriving at BU in 1987 he had served on the faculty council, directed the sociology department's graduate studies program, won a National Science Foundation grant, and completed work on a book on how scientists interact in scientific settings. The department voted 11–2 to grant him tenure, and the college of liberal arts tenure committee approved him by a 9–1 vote. But a few days before Christmas in 1992, Berkey weighed in with a negative critique of Lynch's published work. Berkey also noted, incorrectly, that Lynch had not served on any university committees.

When Lynch appealed, the university-wide tenure committee voted 14–1 to give him tenure. (In the midst of the process, Lynch received a second National Science Foundation grant.) After Provost Westling turned down the committee's reccomendation without explanation, Lynch appealed direct-

"AT BU, EVERY [TENURE] DECISION IS REAL, INCLUDING THE PRESIDENT'S," SAYS DENNIS BERKEY, THE DEAN OF BU'S COLLEGE OF ARTS AND SCIENCES.


Dennis Berkey

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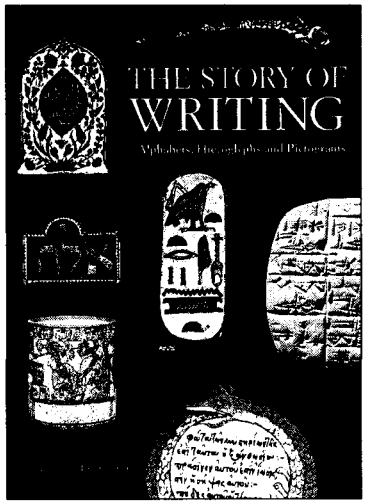

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ly to Silber. Though his work is not at the radical political edge of sociology, Silber found it objectionable. "I'd get personal letters from Silber, claiming that he had read and reviewed this work and found it deficient," Lynch says. "I wrote long letters [back to him], because we found that his letters showed a lack of understanding of my work and the context of it." Exasperated, Lynch departed for a job at Brunel University in Uxbridge, outside London. This year, the book that Silber and Berkey critiqued, *Scientific Practice and Ordinary Action* (Cambridge), won the American Sociological Association's Robert K. Merton Professional Award.

Freda Rebelsky

"LAST YEAR I WON AN AWARD FROM THE AMERICAN PSYCHOLOGICAL ASSOCIATION AS A DISTINGUISHED WOMAN IN THE FIELD, AND I GOT A ONE PERCENT RAISE."

Few, if any, university presidents pronounce upon the range of scholarship that Silber does. To do so, says Walter Metzger of Columbia, "you have to be convinced of your taste in matters intellectual, convinced also that you have a mediocre faculty, or have a self-image of standing against the Visigoths." But Silber's allies think he, virtually alone among today's leaders in higher education, has the right stuff. "How many university presidents do you know that are real intellectuals?" asks Edwin Delattre.

While there is no shortage of anecdotes about Silber bludgeoning scholars whose works he doesn't like, his passion for detecting scholarly weakness is actually quite selective. For Silber has rarely intervened in faculty decisions in the hard sciences. And despite his animadversions against critical legal studies, there are plenty of CLSers on the BU law school faculty, including associate dean Jack Beermann. The department of modern foreign languages and literatures is a hotbed of "epistemopathologies" and the home base of faculty activist James Iffland. One of its leading lights is Jeffrey Mehlman, who does Lacanian criticism and has written a suspicious-sounding book called *Walter Benjamin for Children.*

While they admit to experiencing a certain amount of trepidation when first arriving at BU, modern language department members generally brush aside Silber's speechifying as bluster meant for public consumption. "I don't have any reaction to his pronouncements," says professor Alicia Borinsky, a Spanish specialist. "What I do have is a reaction to the way the hiring and tenuring goes." Morale is quite high in the department. The three senior faculty who do feminist literary interpretations had no problem getting tenure. In fact, in the early 1980s, Silber granted the department license to create a half-dozen new slots. Says T. Jefferson Kline, a former department chairman: "In the first major meeting with him I had, he spent about half an hour being extremely upset with the department, and when he calmed

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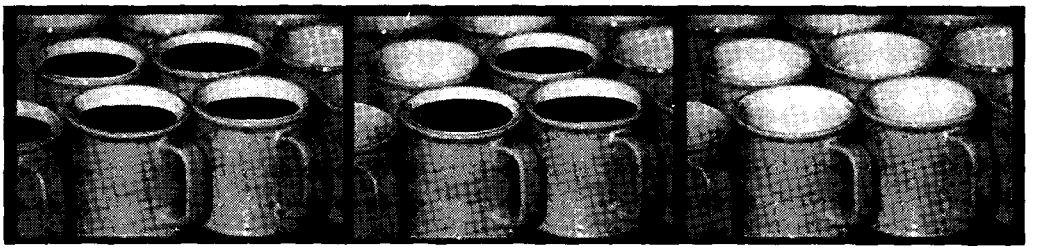

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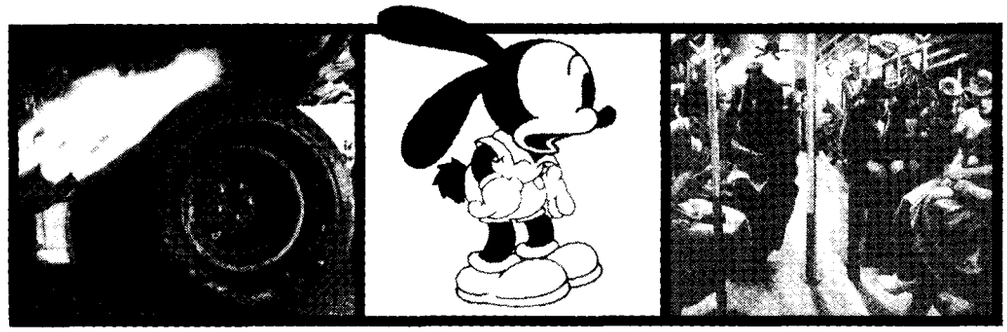

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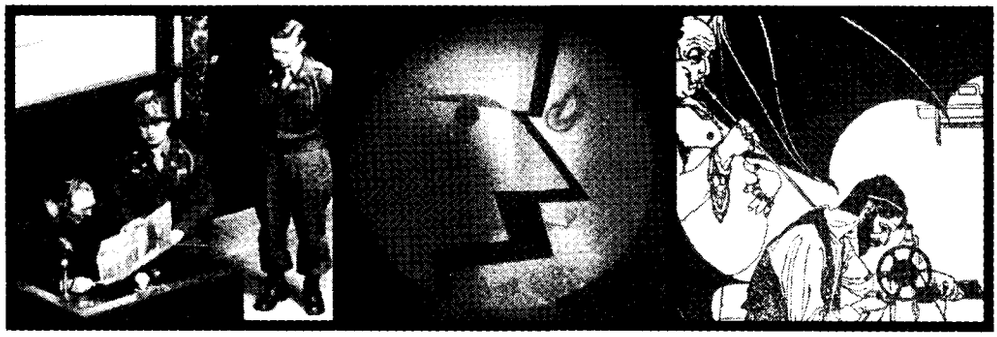

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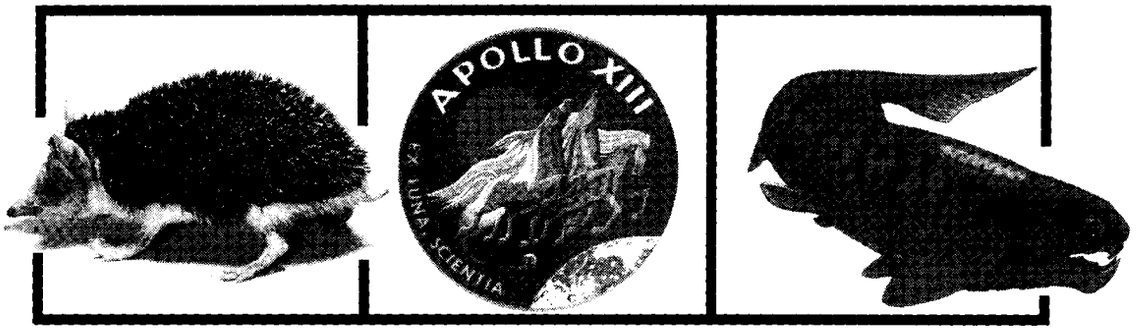

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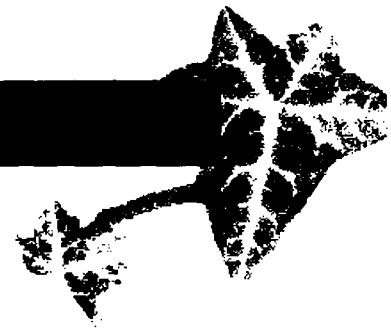

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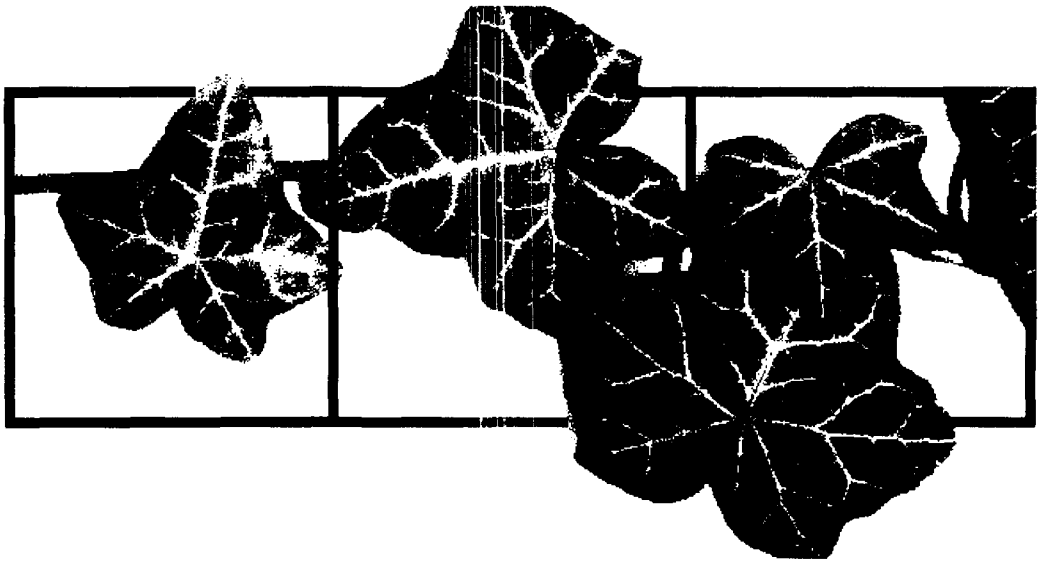

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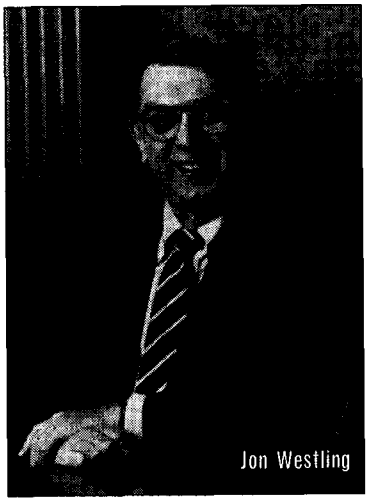
down, we talked about what was needed to build the department."

Matters haven't always turned out so well. The personal involvement of Silber in tenure decisions has, in certain instances, cost BU in economic terms. In 1981 English professor Julia Prewitt Brown was denied tenure by Silber after being approved by the necessary departments and committees. His claim: Brown's book on Jane Austen, a revision of her doctoral dissertation, wasn't good enough. Brown sued, charging that her rejection actually stemmed from her activism in the faculty union and from her gender. After a 1987 jury trial in which Silber testified, Brown was awarded $200,000 in back pay, and has since been reinstated.

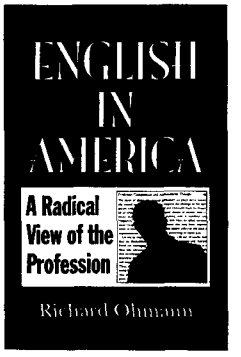

Jon Westling

ALTHOUGH HE'S HAND-PICKED PROVOST JON WESTLING AS HIS SUCCESSOR, SILBER IS STILL FIRMLY IN CHARGE.

Silber's long reach also extends into professors' wallets. At BU, departments make recommendations for raises and merit pay increases, recommendations which are often brushed aside by the administration. Freda Rebelsky, a psychology professor at the university since 1962, is a longtime faculty activist. "Last year I won an award from the American Psychological Association as a distinguished woman in the field, and I got a 1 percent raise," she says. Howard Zinn, a fiery tribune of the left, was one of Silber's earliest and most consistent critics. (In Silber's 1989 book, *Straight Shooting: What's Wrong With America and How to Fix It,* he dubbed Zinn one of academia's "well-poisoners.") Zinn published a dozen books and regularly taught large classes during his quarter-century at BU. The year he retired, 1988, the unapologetic radical activist earned only $41,000, far below the university average for someone with nearly twenty-five years' experience. The same was true of political scientist Murray Levin, another thorn in Silber's side. Says Zinn: "Both of our salaries were kept low, as department recommendations were vetoed again and again." The same year Henry Giroux was denied tenure, his dean granted him an $800 merit pay increase. But the check never materialized—it had been removed by the provost. Giroux eventually received the check, after protesting.

Silber's personal interventions are all done in the name of boosting the faculty's quality. But this justification often breaks down on the shoals of cronyism. For Silber has routinely imposed on, or tried to impose on, various departments some unspectacular scholars who happen to be his friends. "John has a penchant for hiring people he meets at dinner parties," says one BU professor.

Benno Varon, an eighty-two-year-old former newspaperman and Israeli ambassador to Paraguay, holds an appointment in the BU religion department—though he has no record of scholarly publishing. In the early 1980s, Silber tried to get the philosophy department to hire James Devlin, who had studied philosophy with Silber at the University of Texas and who was dating Silber's daughter at the time. The department refused. Years



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UNDER THE VOLCANO

later, however, when many of those who opposed Silber had left, Devlin received the appointment, and is now an associate professor.

In the most embarrassing example of cronyism, Silber in the late 1980s appointed Joachim Maitre as dean of the College of Communication. Maitre—known as Yo—flew MIGs in the East German air force, defected to the West in the 1950s, received a Ph.D. in German from McGill University, and became a journalist. After Silber unsuccessfully tried to foist him upon the political science department, he installed Maitre in the communications school. (There, he ran a U.S. Information Agency–sponsored project to teach journalism to Afghan mujahadin in Pakistan.) In a 1991 commencement speech, Maitre lifted several paragraphs wholesale from an article by conservative film critic Michael Medved which was later reprinted in *Reader's Digest.* After *The Boston Globe* reported that most serious academic offense—especially for a journalism dean—Maitre got off with a slap on the wrist. He stepped down as dean but retained tenure. Silber's postmortem on *l'affaire Maitre:* "If there is any comfort to be taken from it, it is that Boston University insists on the highest standards of academic responsibility."

That is precisely the sort of statement that can be made by a dictator who wields unchecked power. And Boston University does indeed resemble a Third World dictatorship in many respects. It starts with the cult of personality surrounding the maximum leader. A display case in the graduate school of the College of Arts and Sciences contains works by various BU professors—Derek Walcott's *Omeros;* history professor Dietrich Orlow's *Weimar Prussia: 1925-1933.* But pride of place goes to Silber's *Straight Shooting.* In the Mugar Library, a row of display cases present mini-exhibits on great writers and orators like Frost, Coleridge, Allen Ginsberg, Dante, Churchill, and ... John Silber, whose plodding speaking style is apparent in the excerpted speeches. In 1993 BU's administration newspaper, *Boston University Today,* striking a tone remarkably similar to that heard in *Granma,* Fidel Castro's English-language weekly, ran an editorial on its front page lambasting the media for its "extraordinary daily campaign of vilification" against Silber.

Acting in the best tradition of kleptocracy, Silber has enriched himself while the university struggled financially. In 1993, Silber's salary was $337,500 and he received total compensation for the year of $776,963, including a $300,000 cash bonus. Today, he is the highest-paid college president in the country.

Meanwhile, BU's financial picture isn't all that rosy. Silber's lavish bonus was awarded just two years after BU laid off ninety employees and instituted a

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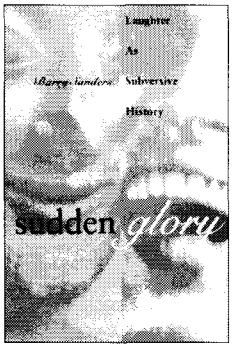

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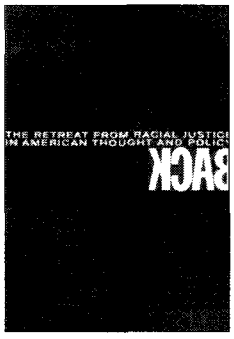

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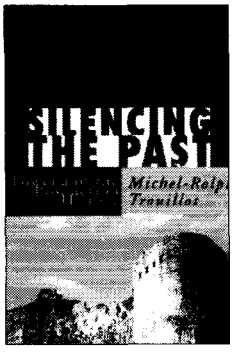

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hiring freeze to close a deficit. And the school has deeper financial problems. "We are way underendowed as a school," says Jules Schwartz, the former management school dean and current management professor. True, BU's endowment has risen dramatically under Silber, but it remains woefully small given the university's size and ambitions. Says Michael Manove: "You want money from rich people in pin-striped suits, you have to kiss their asses. And John would rather yell at them."

When Schwartz was dean, he put together a visiting committee of area businesspeople and possible benefactors. The first time the committee met, the daughter of a local business magnate politely noted, correctly, that Boston University was essentially using excess revenues from the school of management to fund other university operations. Silber took immediate umbrage. "[What he said] was such an insulting response that we never met again," says Schwartz.

With limited resources, the Silberites have bestowed riches only on certain departments. And that makes the need to conform to Silber's demands all the more vital. "We tried to look at each of the major academic areas and make sure that we're investing somewhere to assure good balanced development," says Dennis Berkey. "In science, it's been physics; in the social sciences, we've invested very heavily in our economics program. Most recently, the philosophy program has been a project that the president has been involved in."

The economics department has indeed improved greatly. According to the rankings of the University of Texas, which rates departments' research productivity, BU rose from eighty-sixth in 1982 to seventh this year. "Silber has personally recruited every single senior person we've hired," says Laurence Kotlikoff, who chaired the department from 1984 to 1987. "That means personally meeting with them, calling them on the phone, encouraging them to come, going the extra mile in terms of getting the compensation package. We've also had a direct line to [Silber] to make this happen, so we haven't had to go through committees." Of the eighteen senior faculty in the department, about fourteen have been hired since Kotlikoff's arrival. According to Kotlikoff (who turned down an offer from the University of Chicago in 1989), BU has beat out Harvard, the University of Pennsylvania, and MIT, among others, for recent hires.

The BU law school, which vaulted into the ranks of the top 25 law schools in the 1980s, has been another beneficiary of the administration's favor. "John has supported a number of moves that are not consistent with the university's financial situation," says dean Ronald Cass, a former Bush administration International Trade Commissioner. "We have cut class size quite vigorously. We are continuing to cut class size; by the time we've fin-

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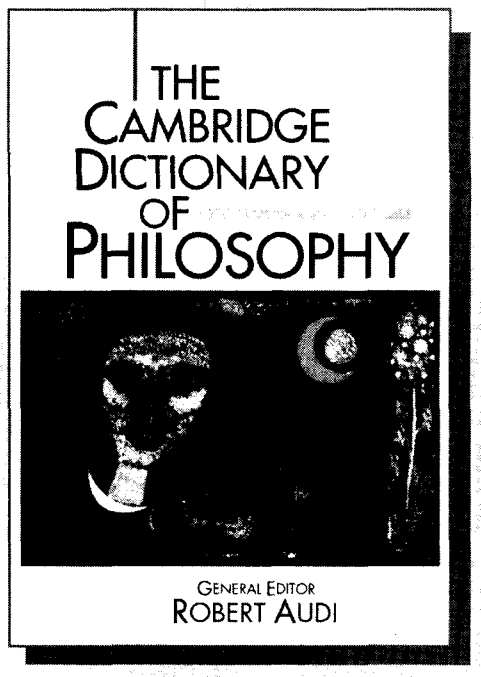

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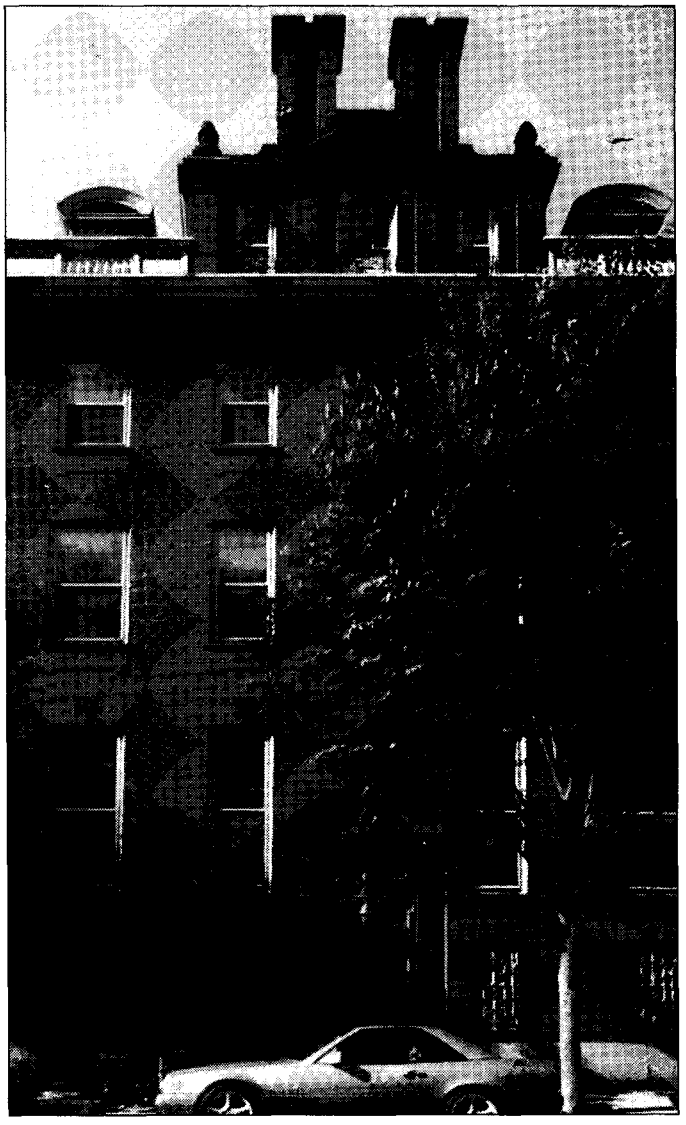
ished, we will have cut between 150 and 200 students out of each class. At the same time, we've expanded the faculty and enriched the offerings for students."

By contrast, departments that resisted Silber's will have suffered. The political science department, which once housed Silber critics Howard Zinn, Murray Levin, and Frances Fox Piven, is now an eerily quiet, poorly lit warren of offices with shabby carpeting and cheap-looking furniture. A peeling poster in the hallway outside Zinn's old lair reads: VIVA LA CAUSA. "Now we're just another schlumpy department that Silber doesn't pay any attention to," says professor Mark Silverstein, who has taped a printout of an article about Silber's personal compensation outside his office. Across the top someone has written: "Any Complaints? Go Speak to the Man."

In the 1980s, Silber decided to skirt the political science department by creating a new diocese: the Department of International Relations. DIR is based in a richly appointed row house on Bay State Road, a few blocks from the political science department, and features wide staircases, gilded mirrors, brocaded walls, and fancy curtains. The intellectual justification for its creation is dubious. But it makes complete political sense. By creating the DIR, Silber has been able to bring in eighteen hand-picked faculty without a peep from the political science department. "There are no battles anymore; they just go to IR," says Mark Silverstein.

The current DIR director is David Fromkin, an affable former lawyer at the powerhouse New York law firm Simpson, Thacher & Bartlett who has known Silber socially for more than twenty-five years. He is also the author of several well-regarded books, including the award-winning *A Peace to End All Peace,* on the early modern Middle East. According to Fromkin, the DIR recognizes real-world experience as well as academic expertise: There are two former ambassadors and a four-star general on the faculty. "Silber takes in people who have accomplished things, whether or not they've got that certificate," he says.



Department of International Relations

PHOTO BY JOHN BOHN

Despite the creation of new departments, the improvements in several existing ones, and its burgeoning physical plant, Boston University today is in some ways a sad place. For every Saul Bellow he has brought in, Silber has driven out many outstanding scholars and engaging teachers. Since he successfully dissolved the faculty union in 1986, in the wake of the 1980 Yeshiva University Supreme Court case, the most energetic of Silber's opponents have either left or retired. Although the faculty council remains an aggressive advocate for its constituency, there is comparatively little dissent at BU today. "As the faculty began to feel that there were fewer ways of defending themselves, the faculty simply tended to become quieter and quieter," says James Iffland, perhaps the most prominent Silber critic. "There's a lot of very bitter criticism, but there are few people willing to voice it. My own current profile really has to do largely with my colleagues' silence." Worse, though morale is high in some departments, many bright young faculty members have cut themselves off from BU affairs, opting for a kind of internal exile.

Most cruelly to Silber's critics, just as it seemed his era was coming to an end, the sixty-eight-year-old president pulled a final shocker by rigging his own succession. A thirty-two-member task force on continuity, chosen by the board of trustees and con-

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vened in October 1994 for "the purpose of giving advice on rather than making determinations of either procedures or candidates," quickly metamorphosed into a search committee. Brushing aside the faculty council's request to form an open presidential search committee, the task force decided to consider only internal candidates. When Berkey, Delattre, and management school dean Louis Lataif obediently tendered their lack of interest in the job, Provost Jon Westling became the sole candidate.

In announcing the selection of Westling on January 12, 1995, Silber predictably dominated the scene. "I do not intend to step down in the immediate future," he said, suggesting he would stay on anywhere from three to five years. "I'm not going to protract this endlessly, but neither am I going to be a lame duck."

But the transition isn't exactly going smoothly. The faculty council sponsored a referendum denouncing the selection process and calling for more faculty involvement in future searches. And Westling, while waiting in the wings, is still grappling with the faculty over its investigation into academic freedom at the school. In a game of brinkmanship, the faculty council in late October was threatening to release its report on the subject if the administration failed to open discussions over the tenure process and potential infringements of academic freedom.

Meanwhile, although he has recently accepted a part-time post as chairman of the Massachusetts board of education, Silber is still firmly in charge. When he gave his twenty-fifth anniversary speech at commencement, BU's president-for-life didn't even mention his successor's name. lf

Daniel Gross's article, "Grounds for Dismissal," appeared in the July/August issue of Lingua Franca. *His work has also appeared in* New York *magazine,* The New Republic *and the* New York Observer.

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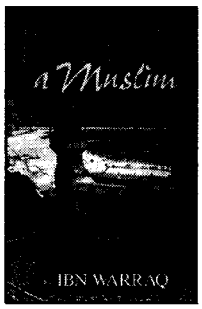

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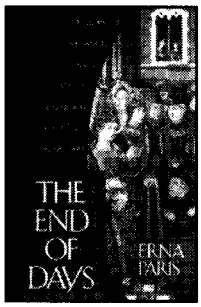

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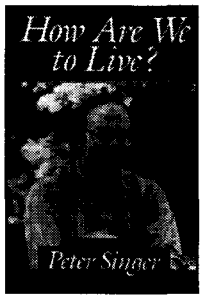

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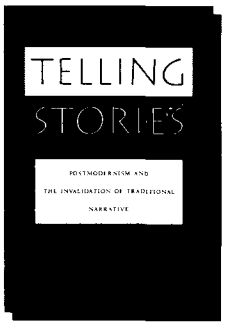

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A Rebel in Defense of Tradition

THE INCOMMENSURABLE LIVES OF ALASDAIR MACINTYRE BY PAUL ELIE

When Owen Flanagan abandoned his boyhood Catholicism and became a philosopher, he thought he'd never be forced to go to church again. But Alasdair MacIntyre is one man whom even department heads will get down on their knees for.

In 1993 Flanagan and his colleagues in the Duke University philosophy department, where he is chair, decided that they needed to add some moral muscle to their ranks. What was required, they decided, was "someone like Alasdair MacIntyre"—central casting's choice for the philosopher who still ponders such questions as how one ought to live one's life. And so Flanagan went fishing for MacIntyre himself.

Flanagan had taught with MacIntyre

CULVER PICTURES

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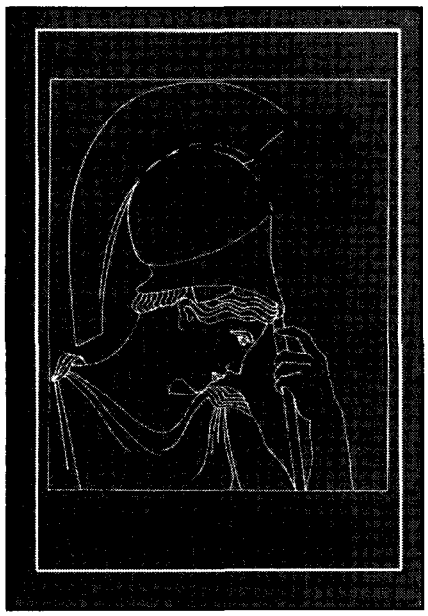
A Rebel in Defense of Tradition

at Wellesley a decade earlier, but for a helping hand he turned to Stanley Hauerwas over at the Duke divinity school, who was one of MacIntyre's closest friends. Hauerwas drove a hard bargain, though. "I made a bet with Owen," recalls Hauerwas, who is known for his playful, in-your-face Christianity. "I said, 'If Alasdair comes, you've got to go to church.' Well, he came—and I got the finder's fee."

In January 1995 MacIntyre and his



wife, Lynn Sumida Joy, a philosopher of science, arrived at Duke. But Hauerwas still had to settle up with Flanagan. He decided to make the department head sit through a Methodist service at Duke chapel one day. "Then I thought again, and I said, 'No, you've got to go to a Catholic church. You're so corrupt that what we have here isn't strong enough for you.'"

So it was that Duke became the latest stop in a quest for philosophical and institutional truth that has led Alasdair MacIntyre to and from a dozen universities in England and the United States—from the redbrick milieu of postwar British Marxism through an ardent advocacy of Aristotle to an embrace of the Catholic faith and the philosophy of Saint Thomas Aquinas.

In his key book, *After Virtue* (Notre Dame, 1981), MacIntyre tells a dramatic story of the decline and fall of the moral life from Homer's time to ours. Politicians might chatter about the death of morality, but MacIntyre really means it. In his unsparing estimation, modern life is a barren landscape where fragments of morality are passed off as first-quality goods, and genuine convictions and virtues are nearly impossible to conceive of, much less act on. "The barbarians are not waiting beyond the frontiers, they have already been governing us for quite some time," MacIntyre claims. In a bow to the man who founded Western monasticism after the fall of Rome, he concludes that only a new and "doubtless very different" Saint Benedict can lead us out of the moral wilderness.

After Virtue became one of the most influential books of philosophy in recent years, establishing MacIntyre as a force to reckon with across the humanities. To his critics, MacIntyre is an infuriating figure, at once an arch-reactionary who would like to roll back much of the past thousand years and an arch-relativist who believes that "there are no general timeless standards." To his admirers, he's the author of our times' most eloquent statement of disenchantment with liberal individualism and the modern world. The themes MacIntyre put forward in *After Virtue* show up all across the intellectual spectrum, in works ranging from conservative Mary Ann Glendon's *Rights Talk* to the communitarian manifesto *Habits of the Heart* to the work of postmodern champions of "story-telling communities," as well as in the round-table colloquies of academic philosophers. But the book is no summa—it sits in the middle of a long shelf of books with MacIntyre's name on the spines. In his more recent writing, MacIntyre has championed the philosophical heritage of Aquinas as a way of thinking that is, quite simply, superior to all others.

MacIntyre's turn to the religious has disturbed many of his peers. His retrospective approval of David Hume's rejection for a post at the University of Edinburgh in 1745 due to his religious dissidence set the alarm bells ringing in the philosophy guild, and Martha Nussbaum—late of Brown and now at the University of Chicago—charged him with "recoiling from reason" in *The New York Review of Books*. By replacing the neoclassical architecture of his project with campus Gothic, his critics contend, MacIntyre has sacrificed truth to authority and reason to order.

MacIntyre, however, doesn't expect to be agreed with, or even fully understood. One of his central tenets is that modern life is beset by "incommensurability." Parties enter into dialogue supposedly seeking agreement, but make reference to different traditions, first principles, and notions of the good. Genuine agreement is impossible—yet academic and bureaucratic functionaries paper over the conflicts in the interest of upholding the illusion of consensus.

The notion of incommensurability is a useful tool with which to examine MacIntyre's career and its fascination for his peers—for the dominant accounts of Alasdair MacIntyre are incommensurable at first glance. Here's a believing Catholic who has renounced "all claims to absolute knowledge," a stern moralist who argues that there's no such thing as "morality as such." From one perspective, he is a philosopher's philosopher—matchless in his erudition, his intensity, and his commitment to the practice of philosophy. From another, he is a lone, inconstant voice who overzealously presses his current enthusiasms on the philosophical world—a self-styled new Saint Benedict who, at each stage of his journey toward the fullness of truth, scolds his contemporaries for not being right at his side.

MacIntyre's office at Duke—"the worst one in the department," Owen Flanagan sheepishly says—is dark and all but unfurnished, the office of a man who hasn't yet moved in or intends never to do so. The shelves are virtually empty. A Celtic cross hangs over the desk, which is decorated with a framed snapshot of Lynn Joy and a clay pot marked SHOULDS AND OUGHTS. One morning last spring MacIntyre, a stout man dressed in a green turtleneck,

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slacks, and Wallabees, sat in the dim light of a single desk lamp and discussed his peripatetic career.

MacIntyre was born in 1929 in Glasgow, Scotland, where his father was a doctor, and first encountered philosophy in the *Autobiography* of the Oxford philosopher R.G. Collingwood, which he read while a teenager. "Collingwood says that the only philosophical idealist who is doing successful work is H.H. Joachim. So I read Joachim on truth, and I couldn't understand it," he recalls. "It was a great stress. Here was the most important thing to know, and I didn't understand it." Thus deterred, MacIntyre studied classics at the University of London, but when the time came for graduate study he chose philosophy as his field.

He had also become a Marxist. After spending some time "hanging around at the edge of the Catholic Church," he joined the Communist Party in 1947, and the tension between Marxism and Christianity would animate the first half of his academic career. He took an M.A. from the University of Manchester, and began teaching Greats and philosophy, first at Leeds and later at University College, Oxford, where he took his final degree—another M.A.—in 1961. At the tender age of twenty-four he published his first book, *Marxism and Christianity,* in which he espoused the Marxist creed while at the same time lamenting "the death of religion." "Where [Christ] is not preached," he wrote, atheism "may be the surviving fruit of the Gospel," in its refusal to bend the knee to false gods.

As MacIntyre explains it now, Marxism was most valuable to him as a critique of liberalism. "One of the most frightening things is when people accuse me of being an antiliberal because I'm a Catholic, when I've been an antiliberal since I was very young indeed," he stresses. Even today, he has retained much of the Marxist critique, albeit on different grounds: He contends, for example, that moral people should be "reluctant to participate in the activities of the modern state or of large-scale corporations," both of which he regards as fundamentally immoral.

Well before the Soviet invasion of Hungary in 1956, MacIntyre left the Communist Party and became involved with the International Socialists, a Trotskyite group which eventually claimed British writers Christopher Hitchens and James Fenton among its members. In an essay on the Hungary affair for *The New Reasoner* in 1959, he spoke to the issues that New Left intellectuals would reckon with a decade later. Did the moral failures of Stalinism invalidate Marxism? If so, was liberalism the only alternative? It was a disquieting suggestion, for in MacIntyre's view then and now, liberalism is characterized by arbitrary moral judgments, and so cannot give an adequate account of what he calls "the real world and its fate."

MacIntyre's turn to the religious has disturbed many of his peers. Writing in *The New York Review of Books,* Martha Nussbaum charged him with "recoiling from reason."

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By the mid-Sixties, MacIntyre had taken his place on the international scene as a thinker fluent in, but not in fealty to, the dominant trends of analytic philosophy. His *Short History of Ethics,* published in 1966 and still a standard text, introduced an approach that would become central to all his subsequent work: the treatment of ethics not as a set of perennial philosophical problems, but as a historically shaped, socially embodied discipline. While others were pondering the effects of Moral Agent X on Moral Agent Y or insisting that moral theories had no bearing on actual conduct, MacIntyre insisted that moral philosophy was inseparable from the history of morals in all its mixed-up confusion. "He transformed ethics in ways people hardly could have imagined," says Martha Nussbaum. Adds Arthur Danto of Columbia, "Ethics was in the *doldrums* when he got in there and started treating it as a subject with a history."

Meanwhile, history itself pressed home the theme of incommensurability. In 1969, while he was teaching at the University of Essex, student radicals took over the school and were put down by the authorities. MacIntyre found himself in a moral fix. "While I was deeply opposed to what the students were doing—the way they refused to take up arguments—I was deeply upset by the attitude of the authorities, which was 'let's put this down and get it over with,'" he says. "The authorities couldn't provide justification for academic society." Before long, he packed his library and moved on. When he was invited to lead a new program in the history of ideas at Brandeis, MacIntyre—who as a Scots-Irish transplant had never much liked England anyway—came to the United States.

Over the ensuing decade *After Virtue* took shape. In *Against the Self-Images of the Age* (1971), MacIntyre explored the shortcomings of the sciences, as well as the "managerial" culture, which in his view not only has nothing useful to say about how one ought to live, but can't even make good on its "law-like generalizations" about how the markets will behave and when it will rain. To that constricted approach, he contrasted one of his favorite concepts: the *practice,* an account of fruitful, goal-oriented activity, which he derived from an intense, midlife rereading of Aristotle. The ingredients of *After Virtue* were in place.

When the Brandeis program foundered, MacIntyre moved on to Boston University. It wasn't long, however, before the new president

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A Rebel in Defense of Tradition

John Silber, himself a philosopher, drove away many of the philosophy faculty with his meddling in departmental affairs. ("There were many things he did that I resented," MacIntyre says, "but he's quite a good philosopher.") MacIntyre spent the last two years of his BU time on leave at Wellesley.

Some years earlier he had met Lynn Sumida Joy, a young Harvard graduate who went on to earn a Ph.D. in philosophy there, and they were married in the late 1970s. Meanwhile, he had taken steps toward becoming a Catholic.

In *After Virtue*, MacIntyre argues that we are ruled by three character types: the Rich Aesthete, the Manager, and the Therapist. Each of these types makes moral statements that appear to be rational, but are really assertions of self-will or appeals to arbitrary authority.

But conversion proved a difficult business: MacIntyre's first two marriages had ended in divorce, leaving him with four children. A friendly priest offered to intervene. "The priest said that if he really hadn't understood the promises of his marriage, then the priest could finesse the situation," says a friend of MacIntyre's. "Well, Alasdair went and thought it over and came back and said, 'No, I'm afraid I understood the promises perfectly well.' I don't know what he did about it in the end."

After Virtue was published to acclaim in 1981 (astonishingly, it was reviewed in *Newsweek*, whose critic called it "a stunning new study of ethics"), and its account of tradition run off the rails by the Enlightenment made MacIntyre—who was then still at the door of the Church—the darling of Catholic neoconservatives. Yet MacIntyre's contention that the virtues flourish only in "the family, the neighborhood, the city and the tribe" was at odds with his own professional rootlessness. In 1982 MacIntyre set off yet again, leaving Wellesley to become the W. Alton Jones Professor at Vanderbilt University.

Why Vanderbilt? For one thing, MacIntyre was fond of the South; for another, he admired the traditionalism of the school, once the bastion of the Southern Agrarians. "Alasdair liked the idea of a smaller community with a more authoritarian structure—a place where there are very clear rules and procedures within a structure of authority," says Charles Scott, now of Penn State, who was chair of the philosophy department when MacIntyre joined the faculty. Inspired perhaps by similar desires, MacIntyre finally converted to Catholicism in 1983.

At Vanderbilt, MacIntyre endeared himself to his colleagues. As one of the school's few Catholic professors, he would counsel doubt-ridden Catholic students—who had been Catholic far longer than he. Loans to students would come out of his own pocket. Weekends, he and his wife would cruise the backroads (he considered buying a pickup truck). Afternoons, he would reward himself for a morning's virtue by reading mysteries in the time it took him to turn the pages.

Even Vanderbilt couldn't hold on to MacIntyre for long, though. In 1988 he accepted an appointment at the University of Notre Dame, which in its way seemed to embody his hopes for a Catholic moral community. "I thought it might be an opportunity for me to serve the Church," MacIntyre says modestly, adding that the school offered Lynn Joy a better position than she had had at Vanderbilt.

Then as now, Notre Dame was torn by tensions between an assimilationist, liberalizing faculty eager to harmonize Catholicism and American culture and neotraditionalists proffering the sort of fresh-scrubbed mid-century Catholicism epitomized by the 1945 Bing Crosby film *The Bells of St. Mary's*. Each was a poor fit for MacIntyre's particular brand of Catholic philosophy—historically informed, agonized, squarely countercultural. But MacIntyre threw in with the throwbacks, a circle of Thomists led by Ralph McInerney, author of the Father Dowling mysteries and editor-in-chief of *Crisis* magazine (Dinesh D'Souza was the editor for a time). "Alasdair delights in masks," says Mark Jordan, a professor in the school's Medieval Institute. "And at Notre Dame, he delighted in wearing the mask of a reactionary Catholic—making statements about *The Last Temptation of Christ* in the student newspaper, that sort of thing. But I don't know if he fully understood the implications of wearing that mask in a Catholic environment"—where, rather than seeming colorful and challenging, it was predictable.

Jordan, who is gay and has had conflicts with the university over it, says that MacIntyre's new rock-ribbed Catholic stance didn't affect their relationship. "In my case surely he knew, and I detected no change in his attitude," he says. "But the gay students were petrified that Alasdair would find out about them," due to his bond with McInerney, who once published a broadside entitled "In Defense of Homophobia."

The alternating accounts of MacIntyre as affable colleague and stern judge reflect his contrarian view of academic life, in which the authority of the teacher must be recognized and the differences among viewpoints vigorously acknowledged. His temper is notorious, although he is said to have mellowed over the years. "I've seen him take people apart in arguments, and let me tell you, it was not a pleasant sight," says Charles Scott from Vanderbilt. If he found students unprepared, he would order them to leave his office. "He'd say, 'You are a very bad person, you are lazy, and I shall not work with you. You are not disciplined, and you must be.' The students would beam at the attention," Scott recalls.

Even as he wore the mask of the loyal churchman, MacIntyre grew discontented at Notre Dame. Although he winningly espouses the virtues of community and rootedness, MacIntyre himself clearly thrives in what he calls "border situations"—as an Aristotelian among analytic philosophers, as a

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Catholic in the Protestant South—and Notre Dame, with all its ruddy Catholic vitality in evidence, was nothing of the kind. MacIntyre himself says simply that the large number of Catholic professors made him a less distinctive addition to the department than he'd hoped. And so he hit the road again, this time to Duke, where he continues to fuse Aristotle and Aquinas into a form of intellectual protest against the age.

After Virtue is difficult reading, densely erudite and closely argued—for MacIntyre, while given to the sweeping generalization, is no generalist; discussing the morality of antiquity or that of G.E. Moore, social science or game theory, he makes his points within each field's specialized language ("My argument is at this and at other points both deeply indebted to and rather different from that of Anscombe 1958"). Nevertheless, forceful arguments emerge. MacIntyre begins with a dystopian fantasy of a scientific community destroyed by nuclear catastrophe, after which the sciences are reconstructed as mere vestiges of their previous selves. In our own society, he goes on, the sciences are intact, but the moral life has had a bomb dropped on it. What passes for our shared cultural inheritance—that of Western liberalism—is made up of fragments of discarded traditions. As a consequence, we are ruled by three equally unsavory character types: the Rich Aesthete, the Manager, and the Therapist. Each of these types makes moral statements that appear to be rational, but are really assertions of self-will or appeals to arbitrary authority—fancy ways of saying "Hurrah for this!"

How did we get here? In MacIntyre's account, the thinkers of the Enlightenment divorced morality from the Aristotelian notion of man and the world as teleological, or goal-oriented, a view which had prevailed since antiquity. Having set aside the notions of a common human nature and a shared end, they sought to ground morality in universal truths such as natural rights and the categorical imperative. But history shows that these "universals" were just the local moralities of Edinburgh or Prussia, nothing more. The Enlightenment, then, was "the period par excellence in which most intellectuals lack self-knowledge" and the eighteenth and nineteenth centuries were times "of a peculiar kind of darkness in which men so dazzled themselves that they could no longer see."

According to MacIntyre, Nietzsche recognized this, and he was right to reject Enlightenment rationalities as pious fictions. But was he right to also reject Aristotle and his account of the human virtues? MacIntyre thinks not. In his view, the moral choice is between Nietzsche and Aristotle, between nihilism and a life and world teleologically ordered.

The positive aspect of *After Virtue*'s argument is the paradoxical claim that Aristotle's ethics were uniquely fitted to the Athenian polis and yet are the best ethics for our own society as well. MacIntyre makes the point by appealing to Artistotle's concept of a "practice." The Rich Aesthete, the Manager, and the Therapist bend others to their own will; but a practice involves something entirely different. In chess, woodworking, medicine, or philosophy, the participants share agreed-upon and immediate ends (a well-played game, a well-made table). The good is achieved through the participants' submission to shared standards, their ability to debate the best ways to achieve their goals, their willingness to be what MacIntyre calls "teachable learners." Insofar as people take part in practices, they are proto-Aristotelians, whatever their stated creeds. A "tradition"—a practice extended in time—embodies "continuities of conflict," and only within traditions can virtue be attained, conflicts be resolved, and progress made.

As in chess, then, so in life: Goal-oriented activity undergirds not only practices and traditions but also the final end of human existence. And that end? "The good life for man," MacIntyre writes, "is spent in seeking the good life for man." Only by seeking the good life for man, within a particular tradition, can a man live a good life; and the philosopher, whose own practice is that of asking what the good life

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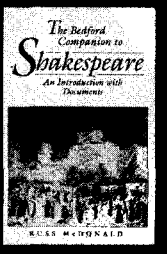

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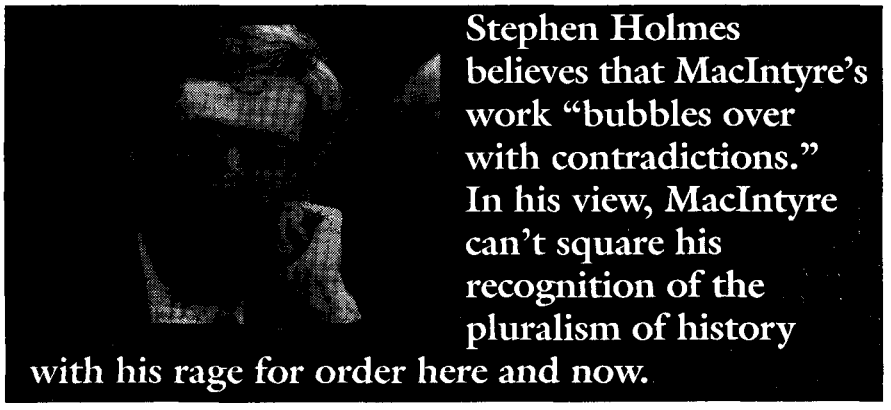
is, is not all that different from the plain person shaping and sanding a piece of handmade furniture down in the basement.

The implications of *After Virtue*'s argument are drastic. The book seems to suggest that Western liberal society ought to be reordered to resemble the Athenian polis, a society in which social roles were strictly defined and each inhabitant knew his or her place (including the slaves). MacIntyre's stated conclusion, though, is more guarded and elusive. Because "our society cannot hope to achieve moral consensus," he writes in *After Virtue*'s grandiloquent closing passage, the seeker after virtue will look to "the construction of local forms of community within which civility and the intellectual and moral life can be sustained through the new dark ages which are already upon us."



University of Chicago Law School

Stephen Holmes believes that MacIntyre's work "bubbles over with contradictions." In his view, MacIntyre can't square his recognition of the pluralism of history with his rage for order here and now.

That comment about "local forms of community" endeared MacIntyre to thinkers who would espouse communitarianism a decade later, but MacIntyre and the communitarians have since taken pains to disentangle themselves. MacIntyre faults them for offering Band-Aids to a liberal society whose structures they would leave intact, and they loathe his authoritarian streak. "Communitarianism seeks to balance concern for virtue with concern for individual freedoms," says Amitai Etzioni of George Washington University. To say that MacIntyre doesn't put enough stress on individual freedoms "is putting it gently," he adds.

More traditional liberals rightly read *After Virtue* as a no-holds-barred attack on liberalism, and they met MacIntyre's fire with fire. In *The Anatomy of Antiliberalism* (Harvard, 1993), Stephen Holmes of the University of Chicago places MacIntyre's work within a broad tradition of antiliberalism running from the Nazi jurist Carl Schmitt to Christopher Lasch, and pillories MacIntyre as a "neoclerical" hypocrite who can't square his recognition of the pluralism of history with his rage for order here and now.

As Holmes sees it, MacIntyre's work "bubbles over with contradictions." To give just a few: *After Virtue* is "a summa" of a long tradition of antiliberalism, but MacIntyre presents himself as a lone iconoclast. MacIntyre argues that consensus is impossible in liberal societies, but the liberal consensus is precisely what he opposes. He alludes to the difficulty of flouting liberal orthodoxy, but in doing so he is protected by liberal freedoms and sponsored by the supposedly liberal academic establishment. And, in the most imporant contradiction of all, he stresses that all morality is socially embodied, but offers Aristotelianism as a morality for all times and places. In short, Holmes concludes that there are two MacIntyres—the freethinker and the authoritarian—and his work is most impressive as an account of his inability to make up his mind.

One could hardly have expected liberals to warm to *After Virtue*. But even among neoconservatives, MacIntyre faced the charge that his historical account of the virtues left the door open to relativism. If there are no immutable truths, how can Aristotle serve as an indispensable guide to the moral life? It's a question that has preoccupied MacIntyre ever since.

MacIntyre's follow-up to *After Virtue*—*Whose Justice? Which Rationality?* (Notre Dame, 1988)—is a longer, stuffier book than its predecessor. (In the preface of *Whose Justice?*, MacIntyre thanks Lynn Joy for "exhibiting the virtues not only of justice and reasonableness but those of charity and patience.") Once again his point is that all morality is socially embodied—in ancient Athens, in Catholic Paris, in Enlightenment Scotland. But this recognition doesn't forbid MacIntyre from evaluating moralities and concluding that some are better than others. Traditions may be incommensurable, but the conflict of traditions, along with goal-oriented work within traditions, is the way truth is sought and progress is made. Truth is not merely relative; we may not be able to know the whole truth but we can know "the best truth so far."

Writing this time as a professed Catholic, MacIntyre proposes Thomism as the most truthful tradition, the one "rationally superior" to all others. The unique advantage of Thomism is that it reconciles Aristotle's understanding of the virtues with the Christian concept of fallen human nature. And it does so in an "open-ended" method of questions and answers. According to MacIntyre, Thomism is a tradition with ample resources for further "enlargement, correction and defense," and an unmatched ability to answer the objections of rival traditions.

Those, of course, are not qualities that contemporary philosophers habitually associate with Thomism (after all, the house philosophy of popes and inquisitors), and reviews of the book were fragrant with anti-Catholicism. In her stinging *New York Review of Books* essay, Martha Nussbaum found fault with MacIntyre's reading of Aristotle, his understanding of his peers (the book is "largely useless as an account of current moral philosophy"), and his embrace of a church that has "exterminated" local

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traditions. MacIntyre had lost his head, she suggested, and was "in the grip of a worldview that is promulgated by authority rather than by reason."

As another contemporary expositor of Aristotle, Nussbaum moves in circles that overlap with MacIntyre's. Though they haven't much discussed her review, they've served together on committees of the American Philosophical Association, and MacIntyre was an interlocutor when Nussbaum presented a paper at Duke last spring. "He's tremendous—just the person you want to have in the audience in that situation," she says. "He raised terrific questions with that tremendous sharpness of his."

Have she and MacIntyre ever discussed her review? Nussbaum recalls a brief exchange over MacIntyre's view of original sin, which he thought she'd gotten all wrong. That was all? He wrote a massive book; she wrote a crushing review—and that was the end of the exchange? Wait a minute: Among philosophers, isn't the exchange of arguments the way progress is made and truth fostered? "It is unfortunate that we haven't talked about it," Nussbaum allows. But time, she says, is scarce. She hopes that they might meet, over dinner, sometime soon.

A university culture where bared fists are gloved in soft collegiality and conflicts are smoothed over with sherry-fueled bonhomie: This parlous state of affairs is the subject of MacIntyre's most recent book, *Three Rival Versions of Moral Enquiry* (Notre Dame, 1990), which contains the Gifford Lectures he delivered in Edinburgh in 1988. In a confession of futility, MacIntyre begins by proposing that it is impossible for him to deliver Gifford Lectures: The standards of progress and verification found in Lord Gifford's Enlightenment creed have given way to a decadent academic culture, where "professional purveyors of theory" develop specialized but incompatible ideas, where all debate is assumed to be inconclusive, but where "we still behave for the most part as if the university did still constitute a single, tolerably unified intellectual community."

It was Nietzsche who proclaimed that no living in truth is possible in the university, and he and his successors (the "genealogists") have exposed the Enlightenment's universalism as a mask for the will to power. But the emergence of a "genealogical tradition" contradicts the genealogist's role as an "originating," "disrupting" force. According to MacIntyre, when Michel Foucault joined the Collège de France in 1970, the genealogists made peace with the university. There, he insists, they are now living in untruth, for they have abandoned the disruptive gesture in favor of the cautious journal article and have dedicated themselves to building up the tradition of tearing down tradition.

Under these circumstances, MacIntyre believes that liberal education has become a "self-discrediting" activity—doomed to fail to answer the same questions year after year, generation after generation, the way Thomists ended up debating how many angels can dance on the head of a pin. Is it any wonder that universities cannot provide convincing justification for their endeavors when pressed to do so by the likes of Margaret Thatcher, Allan Bloom, and William Bennett? MacIntyre's critics would lump him in with those figures, but his own proposed solution to the travails of academe is more complicated, and more venturesome. He faults Bloom and Bennett for unduly stressing the "great books," when what is needed is a context in which the great books are taught in a genuine tradition.

MacIntyre advises that academics should embrace the procedures of tradition as superior to those of "encyclopedia" and "genealogy": Tradition reveals the encyclopedists' Enlightenment "universals" and the genealogists' Nietzschean "unmasking" of morality as acts of delusional pride. In other words, encyclopedists and genealogists should recognize in their philosophies what they already know to be true in their daily lives: that they are teaching within traditions.

So academia should reconceive itself structurally. What does MacIntyre envision? "The university as a place of constrained disagreement, of imposed

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participation in conflict, in which a central responsibility of higher education would be to initiate students into conflict." Universities, he believes, should be reconfigured along the lines of a particular intellectual tradition and begin from shared assumptions and enforced standards of rationality. In each school, faculty would teach conflict, staking out their own positions while engaging rival positions.

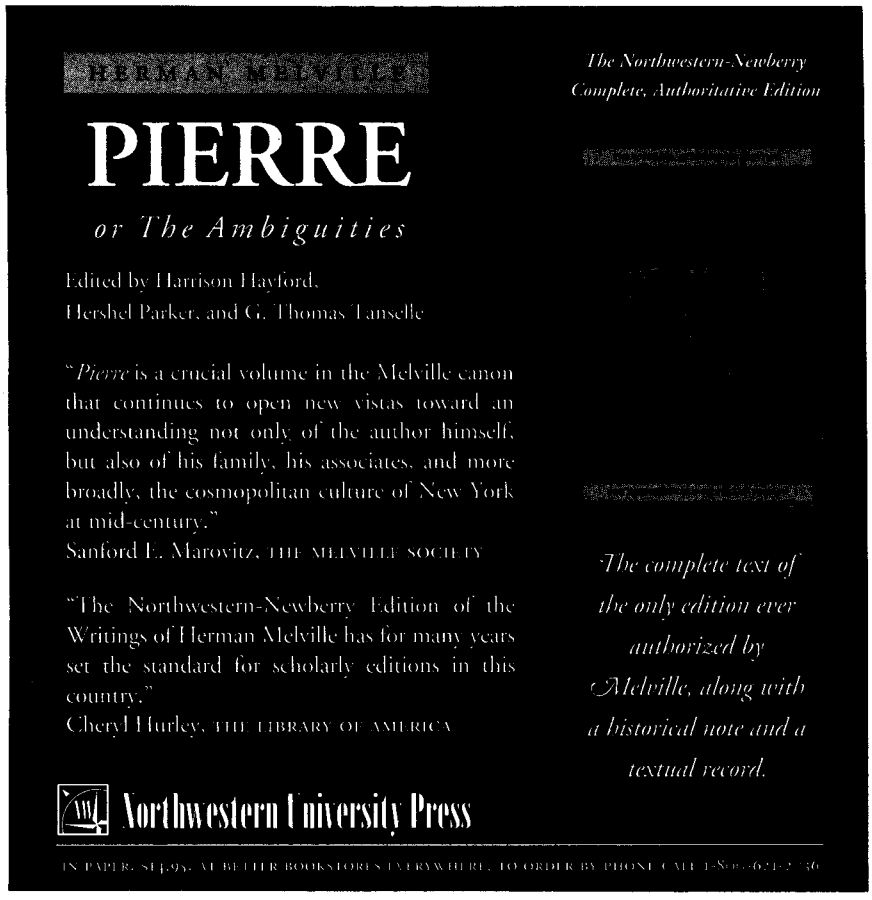
A discerning liberal professor might reply: What's so radical about that? That's exactly what I do in my classes! What is distinctive in MacIntyre's proposal is his insistence that inquiry must start with prior assumptions shared by the faculty and accepted on authority by the students, for "moral inquiry without some kind of presupposed prior agreements is barren." So universities should reel in their endlessly diverse offerings, abandon the folly of trying to be all things to all people, and refashion themselves along the lines of particular traditions. The result would be "a set of rival universities," each modeled on "its own best predecessor." The Thomist University of America would resemble the medieval University of Paris, and Foucault State would recall Vincennes, circa 1968. These universities would confront each other, and society, with the claims of diverse traditions, and lively and fruitful conflict would ensue. Thus a main trend of higher education during the past two decades—during which universities have become more diverse internally but also more and more like one another—would be reversed in the name of a different kind of diversity.

MacIntyre believes that universities should reel in their endlessly diverse offerings, and refashion themselves along the lines of particular traditions. The Thomist University of America would resemble the medieval Sorbonne, and Foucault State would recall Vincennes, circa 1968.

Of course, any attempt to put into place MacIntyre's proposed restructuring of academe would probably stir a revolt of the faculty, for it would spell the end of the very structures and protections that academics most prize. Academic freedom presumably would be replaced by tests of a professor's assent to a given tradition. Tenure would be untenable, for universities would have to get rid of faculty members whose views diverged from the prevailing tradition. And movement from one tradition to another—the heart and soul of MacIntyre's own career—would be discouraged: You might lose your job for changing your mind.

It is a provocative scenario—but one that has left MacIntyre's peers largely unmoved. Many have not read the Gifford Lectures, and even those who have merely take issue with this or that aspect of his argument while praising his work on the whole. Richard Sennett of New York University faults MacIntyre's emphasis on small communities; Arthur Danto of Columbia has his doubts about the "practice." Jean Bethke Elshtain of Chicago thinks MacIntyre is too abstract a writer ("He's always calling for embodied morality, but I don't find many bodies in his books"), and the medical ethicist Daniel Callahan considers him just too bookish for his own good. "He has a certain kind of rich academic mind that takes its departure from books rather than life—everything's filtered through books and every idea has a name attached to it," he says. "I want to ask him, What do you personally make of life? What about *you*?"

Arguably, the scattershot nature of these criticisms confirms MacIntyre's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view that even the best thinkers are overspecialized and wary of conflict (even as less celebrated philosophers have created a small industry by specializing in MacIntyre). Possibly, it also confirms his suspicion that entering into the Catholic tradition would dim his bulb in the academy. Addressing an audience of Catholic scholars in 1992, he cited the contemporary Thomist's "marginal and deviant existence" as proof that the liberal university culture is as impregnable as ever.

Stephen Holmes, characteristically, sees this as MacIntyre's attempt to cast himself as a prophet and an iconoclast, a trait he ascribes to antiliberals generally. "They all subscribe to the vanity of the intellectuals—that intellectuals are the movers and shakers," Holmes says. "But these guys are just professors, and in fact they hate power—so they seek to locate themselves in a position where they can't be associated with anything dirty, then make that into a great political act. To that I say, 'You're running away! You're refusing to grow up!'"

What Holmes sees as a sectarian streak, MacIntyre regards as an effort to answer the questions posed by life itself, not by the philosophy guild. After more than four decades in the academy, MacIntyre envisions himself as a philosopher who speaks to "plain persons" who are more directly involved with the world and its fate than the typical conference-addled professor. He has described his ideal readership as "small farmers, fishermen (and women), schoolteachers who refuse to become bureaucratic functionaries, those who retain ideals of craftsmanship in manual or mental labor and members of cooperatives aimed at remedying hunger or homelessness ... together, perhaps, with a certain type of small businessman, the occasional professor and a certain kind of physician." It is a rosy picture: the fisherman settling down to some MacIntyre after hauling in the nets, the violin maker quietly turning the pages of *Whose Justice? Which Rationality?* at her workbench.

The reality, of course, is that MacIntyre's readership consists mainly of oth-

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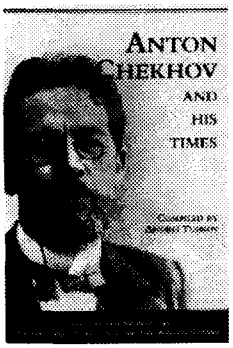

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er professors, and the academy is where his work will be judged in the years to come. Is he one of the contemporary masters of the craft of philosophy, or just another prof with an inflated sense of his calling? Even his harshest critics would concede that Alasdair MacIntyre's quest for truth, with all its twists and turns, has been as genuine as they come. A more useful question is whether his work will endure as an act of upbuilding in the philosophical tradition, or mainly as another sour critique of modernity—which would be an odd twist for a thinker whose chief gripe with the age is over its negative character.

As to MacIntyre himself, he intends to retire after four or five more years at Duke and take up life as a plain person. It is a stretch, but one can imagine him going forth, like Tolstoy, to philosophize to the farmers and the fishermen. What would seem more apt, though, would be for MacIntyre, like Saint Benedict, to gather around him a few teachable learners who share his goals and his standards of justification; among them he could stoke the fires of conflict all day long, striving toward truth—or at least toward that end of the philosopher's practice, the best truth so far. ℔

Paul Elie is the editor of A Tremor of Bliss: Contemporary Writers on the Saints *(Riverhead). His article, "Et in Arcadia Bennington," appeared in the March/April 1993 issue of* Lingua Franca.

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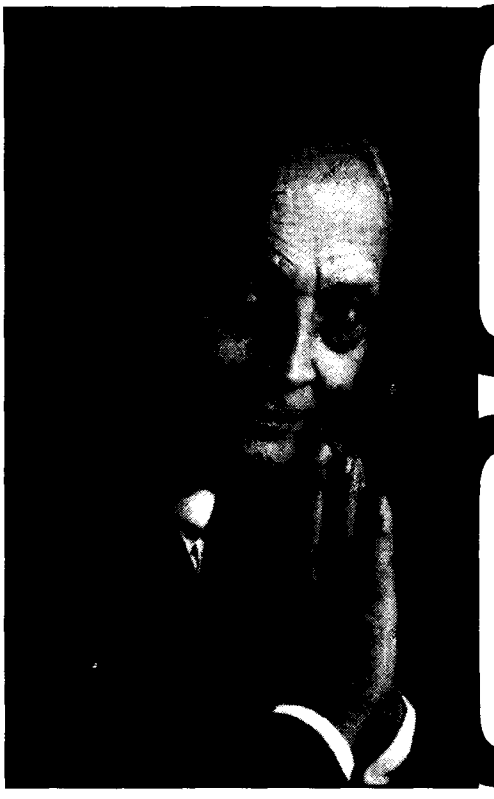

Cash for Courses

Sir John Templeton wants to use his ample funds to bring God into the science curriculum. Can he do it?

by Jon Wiener

Can a multimillionaire pay professors to teach the courses he wants taught—and even to assign his own book? How many academics can you sign up for $10,000 a class? Sir John Templeton, the mutual fund magnate and religious philanthropist, is spending $1 million a year trying to find out.

Of course, wealthy individuals and their foundations have tried to influence academic life for years—by endowing chairs and programs, by sponsoring prizes and journals, by establishing fellowships and research grants. The Bass family has sought (unsuccessfully) to get Yale to boost Western Civ; the Olin Foundation more or less underwrote the field of Law and Economics. Yet in these and similar efforts, control of the syllabus—of exactly what teachers taught and students studied—was affected only indirectly.

Templeton's plan, however, is the boldest ever hatched by a philanthropist seeking to control the curriculum. This year, 100 colleges and universities, from UC–Santa Cruz to the University of Wisconsin, feature new "Science and Religion" courses—all funded by Templeton and sporting syllabi based on Templeton's own list of approved "model courses." One of these models assigns a single book—*The God Who Would Be Known,* by one John Templeton. The financier just might be the first author to place his book into students' hands by paying professors to assign it. Indeed, the simplicity of his plan is breathtaking. One almost wonders: Why hasn't somebody thought of this before?

The eighty-two-year-old Templeton, termed a "saintly stock picker" by *Fortune* magazine, was born in humble Winchester, Tennessee, and worked his way through Yale during the Thirties. After World War II, he started an investment business, and didn't stop until he sold his mutual fund empire in 1992 for $913 million. Templeton is now a British subject, knighted by Queen Elizabeth for his philanthropy. "White Columns," his hilltop mansion on Lyford Cay in the

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Bahamas, is often described appreciatively in the financial press.

Templeton has been giving away money for a long time. He established the world's largest cash award in 1973: the Templeton Prize for Progress in Religion, now weighing in at $1 million. Templeton ensures that the cash value of his prize always exceeds that of the Nobel prizes for peace, science and literature—"because he regard[s] religion as more important to

mankind," according to *The New York Times*. So far, in order to keep pace, he's upped the size of his religion award six times.

Despite its high value, the award rarely causes a ripple in the mainstream media—probably because it's never been too clear exactly what it stands for. For the past twenty years, Templeton has quietly enriched everyone from Buddhist scholars to Mother Teresa. In 1993 Watergate-henchman-turned-evangelist Chuck Colson received the award. But the choice of this year's Templeton Prize committee finally got some notices in the press: A theoretical physicist was named the winner. Paul Davies, a professor at the University at Adelaide in Australia, flew to London this May to accept his award at a formal ceremony in Westminster Abbey.

The selection of Davies wasn't as incongruous as it seems. The highly regarded professor is, after all, the author of several popular books that explore the spiritual implications of modern cosmology. His newest, *Are We Alone?*, considers what the discovery of extraterrestrial life might mean to religion. He told London's *Financial Post* that he wants to "construct a view of the world which is ... more comforting and congenial for human beings than the bleak reductionism and materialism of most science over the past 300 years." Indeed, Davies's effort to ground theological musing with empirical observation makes him an ideal match for his benefactor. More than anything, Sir John longs to forge a respectable alliance between science and religion—or, as he likes to put it, to achieve "spirituality through science." Honoring Davies is just one way Templeton has begun marketing Science and Religion studies as a legitimate, if peculiar, academic discipline.

The Templeton agenda is to find evidence of divine purpose in as many scientific fields as possible.

In today's religious conflicts, Templeton stands squarely against Fundamentalism and creationism. His own effort to harmonize science and religion draws on some very old ideas, however. Just take a look at *Evidence of Purpose: Scientists Discover the Creator*, a Templeton-edited collection published last year by Continuum. The book consists of twelve essays by people who are—or once were—scientists, all of whom believe that "science is not itself God but only a way of approaching God." In his introduction, Templeton writes that Darwin poses a big question: "Is humankind ... just a blind mistake in the long and tortuous path of evolution?" Templeton's answer is that the "self-organizing tendency" scientists have found in all matter "suggests the purpose and the pleasure of the Creator." *Evidence of Purpose* presents several versions of this age-old argument from design, maintaining that the laws of the natural world testify to the existence of an original lawgiver. It's an argument that fascinated Copernicus and Newton—and

was largely abandoned by scientists in the nineteenth century.

Some of the contributors to *Evidence* harbor projects that border on goofiness: Physics professor Russell Stannard, for example, seeks to enlist Einstein's theory of relativity to "reconcile the notion of human free will with the idea of divine foreknowledge and predestination." Since time has been shown to be "relative," Stannard argues, "today's physics faces us with the need to accept, like it or not, that the future does in some special sense already exist," and, "that being the case, God's purpose does have that added quality of assurance about it that is lacking in human purpose."

In fact, the Templeton agenda is to find evidence of divine purpose in as many different scientific fields as possible. It's a kind of metaphor madness; any scientific concept that seems to imply order is immediately placed in the

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Cash for Courses

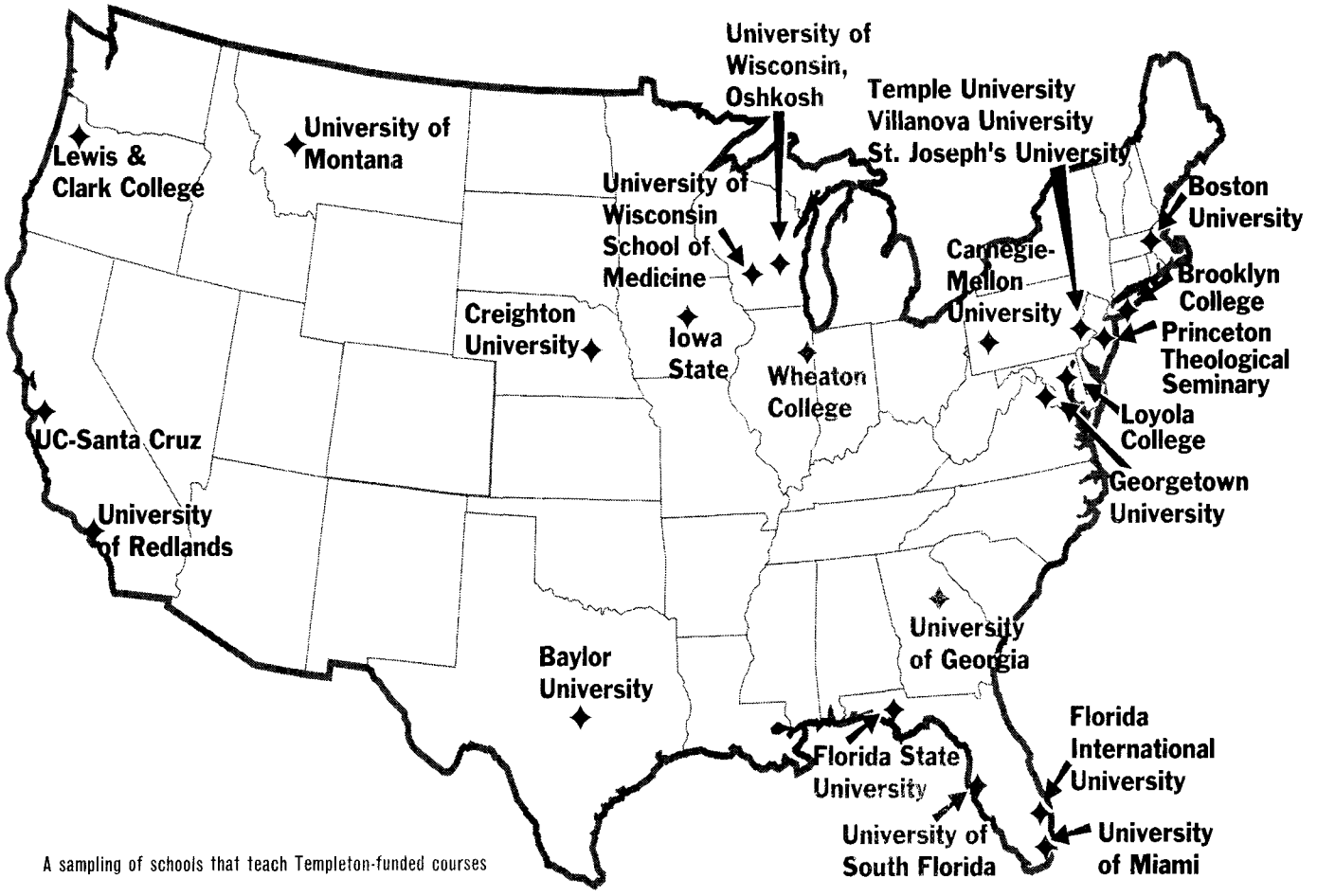
argument-from-design camp. At the top of the list are astrophysics and evolutionary biology, which deal with the big questions—the origins of the universe and of life on earth. But the Templeton detectives have widened their case to include genetics, nuclear physics, biochemistry, and physiology. By showing how DNA or black holes or even quarks provide evidence of God's design, Templeton hopes to reshape the curriculum, bringing what he calls scientific "progress" to religion.

Templeton claims to be enlisting "respected scientists" in his crusade, but a search of the *Current Contents* database, covering 5.6 million citations from more than 6,500 scholarly and scientific journals, suggests that only one of the contributors to *Evidence of Purpose* is an active research scientist. Among his legion, he does have a few big names: Harvard astronomer Owen Gingerich publishes widely, mostly book reviews about the history of science. But most of Templeton's "scientists" have little to do with science as it is practiced today. Sir John Eccles won a Nobel Prize for physiology for his work on the mammalian brain—thirty-five years ago. His essay in Templeton's volume describes "cosmic evolution to planet Earth" as "the fulfillment of the divine plan." Most of the Templetonians are either retired lab-coats, theologians who earned degrees in science, or science teachers who now write about theology.

There may be nothing wrong with Templeton's religious ambitions. But is a secular university the appropriate venue for them? Templeton's latest venture, the Science and Religion Course Program, offers financial incentives to professors at secular or religious schools who are willing to teach his own preoccupations. You could call it an interdisciplinary search for common ground between disparate disciplines; you could call it an effort to span the chasm between the Two Cultures; or you could call it a million-dollar effort to undermine the autonomy of the university.

The program, which made its first round of awards in 1994, seeks to enlist faculty to teach Templeton's model courses. "Faculty may choose either one of two options," the program announcement states: either "prepare a new course along the general lines of model courses supplied by the Foundation" or "modify an existing course along the general lines of the model courses." The model courses, then, are the key.

There are five models, only one of which comes from a secular liberal arts institution in the U.S.: John Albright's "Religion and Science" course at Flori-



A sampling of schools that teach Templeton-funded courses

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da State University, taught in the religion department. Only one model course is taught in a science department—but that is at Messiah College in Grantham, Pennsylvania. The others are taught at the University of Otago in Dunedin, New Zealand; the University of Toronto; and, last but not least, Princeton Theological Seminary. The teacher of this course is a distinguished theologian, J. Wentzel van Huyssteen, who holds the only chair in Science and Theology in the United States. The chair, of course, is partly endowed by Templeton.

So how does an enterprising academic come to teach one of Templeton's model courses? Toronto's Thaddeus J. Trenn adopted the most direct strategy: The main text for his course is Templeton and Robert Herrmann's *The God Who Would Be Known*. According to Trenn, the course "indicates how science can actually point the way towards God." (Trenn's syllabus includes a "biographical synopsis" that describes his "total life-style transition," reporting that he "now combines a small commercial farming operation with part-time undergraduate teaching at the University of Toronto in a quasi-pastoral mode.")

The most intellectually ambitious of the model courses is van Huyssteen's "The 'New Physics' in Theological Perspective." It engages postmodern theories of knowledge to explore what he calls the "fall from epistemological innocence" in both science and religion. The central question posed by the course: "Is it possible to live from a personal religious conviction and an unconditional commitment, and at the same time renounce all forms of absolutist claims in theology?" Sounds interesting, but this is a course better suited to divinity schools than secular colleges and universities—which generally don't focus courses on how to maintain an unconditional religious commitment.

Another model course, "Studies in Science and Religion," taught by Edward B. Davis at Messiah College, is only three weeks long; each class begins with "a brief reading from the Bible," followed by "the sharing of a pithy statement about religion, science, or both," followed by "a little bit of 'show-and-tell.'" The syllabus poses the question "Why try to 'integrate' Christianity and science?" But the main reason offered is a decidedly nonscientific one—"personal reasons require it."

The syllabus for John Albright's model course at Florida State, titled simply "Science and Religion," lists as its first topic "Causality and Chance," which covers several areas, each in a frighteningly short period of time: "Predestination and free will (1 week), Relativity (1/2 week), Quantum Theory (1 week), Chaos Theory (1/2 week), Time (1/2 week)." Other topics include "Sociobiology, Altruism (1 week)," and "Teleology and Eschatology (1 week)," concluding with "Superlative Theories (1 week)." While professors are urged to use this syllabus as a model to win their $10,000, the question of how to approach these immense topics in such a limited time remains a mystery.

You could call it an effort to span the chasm between the Two Cultures—or you could call it a million-dollar effort to undermine the autonomy of the university.

The final model course, developed by John Stenhouse at the University of Otago in New Zealand, is the one that would be most at home in a university curriculum. It's a straightforward intellectual history course focusing on the Darwinian revolution, and designed for graduate students in history. It requires students to work with primary sources from nineteenth-century New Zealand, such as books by local Protestant theologians criticizing Darwin (the subject of Stenhouse's dissertation). Those familiar with nineteenth-century primary sources on science and religion in the United States would be able to model a fine graduate seminar after this one.

With the model courses in place, the foundation went about bestowing its course awards. To solicit applications for the award, the foundation wrote to 2,000 professors listed in college catalogues as teachers of classes in science and religion. Of these, 1,826 professors declined or didn't answer. The 174 faculty members who did submit applications were then invited to attend a workshop in Tallahassee, Florida, at their own expense. "I didn't think anyone would come on their own," says the foundation's John Herrmann, "but when they know there is a chance they could qualify for a $10,000 award...." Eighty showed up. Some of those who didn't attend won anyway—ninety-seven scholars received awards. From each award, $5,000 went to the faculty member, $5,000 to the winner's institution. The winners weren't allowed to take the money and run; they had to participate in yet another workshop, to meet other winners and foundation officials.

Truth be told, not all the winners came from the margins of academia. One Templeton course award went to a history of medicine course at the University of Wisconsin medical school taught by David C. Lindberg and Ronald L. Numbers, professors of the history of science. These are highly visible figures: Lindberg is currently president of the History of Science Society; Numbers's most recent book, *The Creationists*, was published in 1992 by Random House. I asked Lindberg whether he thought it was appropriate for the Templeton Foundation to provide cash awards to professors who assigned Templeton's own book. "[The foundation's] motives are not evil," he answered. "I don't know—if it is the outstanding book for such a course, then it's not a serious problem. I certainly have not felt in my contact with them any pressure to use a particular set of books or offer a particular kind of course."

I asked whether he knew of other foundations which offered faculty cash to teach particular courses. "No, I

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Cash for Courses

don't know of any others," he answered. "Talking about paying professors to teach a course puts it in the crudest way. I had not thought of it in that light." Although the Templeton program announcement says applicants should submit courses based on the models supplied by the foundation, "I was never sent a sample course," Lindberg assured me. "I never saw the official announcement." How, then, did he come to apply? "Our case was unique," he explained. Professor Numbers, who teaches the course with him, "knows the director of the program."

Knowing the right people has always been an advantage in academia. Indeed, once you hop on the Templeton gravy train, the ride can be impressive. Nancey Murphy, who teaches at Fuller Theological Seminary in Pasadena, California, was one of this year's $10,000 winners. She also received the Templeton Book Prize in Science and Religion this summer for her 1990 book *Theology in the Age of Scientific Reasoning*—landing her another $10,000 ("and it doesn't have to be split with my institution," she said, laughing). Furthermore, Murphy received a $2,000 award from the foundation's "Call for Papers on Humility Theology." (There were forty-seven winners in 1993 and 1994; the announcement of the award indicated that "the main reasons for rejection" included "lack of intellectual humility.") And she seems to be on her way to winning an $80,000 Templeton Foundation grant to produce an interdisciplinary anthology tentatively titled *Portraits of a Person*. One of her collaborators, Newton Malony, explains that the book will "integrate science positions about the nature of being 'personed' with theological understandings of that."

It's no big deal to get Nancey Murphy to assign Templeton authors to her students; she was doing that long before she got the course award. The big question is whether Templeton can get his Science and Religion curriculum not just into places such as Fuller, but into mainstream liberal arts colleges and universities. Of the first ninety-seven awards, a quarter went to foreign countries; of the U.S. recipients, more than half were theological seminaries or church-affiliated colleges, ranging from the Southern Baptists' Grand Canyon University in Pheonix to David Lipscomb University in Nashville, which is affiliated with the Church of Christ. Of the secular schools, most are relatively obscure (for example, Rollins College in Winter Park, Florida), but Templeton scored some impressive achievements, such as getting into the curriculum at

In a time of tight academic budgets, the pressures to accept grants from foundations like Templeton's keep growing.

UC–Santa Cruz (with physicist Joel Primack) and Carnegie-Mellon University (physicist Robert B. Griffiths).

Still, while Templeton does keep inching toward his goal, the dream of national acceptance eludes him. His most venerable academic supporter in the U.S. is probably Owen Gingerich, the Harvard astronomer and historian of science, a widely admired scholar who serves on the advisory board of the Templeton Foundation's Humility Theology Information Center. Gingerich summarized Templeton's agenda well: "Templeton is assuming there would be a much greater rapprochement between science and religion," he said, "if this could find its way into the curriculum of prestigious schools."

While Gingerich does not teach a course on science and religion, he does incorporate Templeton-oriented issues in his freshman-core science course on astronomy. "One-third of the student's grade is writing an essay," he said, "and a standard topic [the student] can choose is God and the astronomers: 'Does modern science prove that the opening verses of the Bible are correct, and vice versa?'" Gingerich's own views can be found in Templeton's *Evidence of Purpose:* The "superintelligence" found by science in nature, he writes, "has revealed itself through prophets in all ages, and supremely in the life of Jesus Christ."

Has Gingerich himself considered teaching a Templeton-styled course on the compatibility of science and religion? "Templeton would love dearly to have such a course taught at Harvard," Gingerich said. "He's particularly keen that courses he wants to see [in the curriculum] should go into science departments, rather than divinity schools or religion departments. But it is not very likely that such a course would find a home in a science department here. Very few of the courses being proposed in the Templeton program were being offered as science courses per se, unless they were in the fabric of a church school. This is the reality of modern academia," he said.

So is a million dollars a year enough to reshape the curriculum? The conclusion drawn from the model courses seems inescapable: With the exception of the New Zealand graduate history seminar, none of these courses has much chance of being adopted without modification at secular institutions in the U.S. What's appropriate at a theological seminary or religious college may not be appropriate at schools where there is no assumption that the students are all church-going Protestants. After all, finding evidence of the existence of God is not the purpose of a liberal arts education. Science and religion ask different questions, and provide different ways of answering them.

Templeton almost says as much in his own essay in *Evidence of Purpose,* where he writes that he seeks "a deeper reality, to be known fully, not in material but in spiritual terms." That's not an argument for the integration of science and religion; it's an argument that science and religion represent different forms of knowledge, dealing with different realities. Walter Hearn, another contributor to the same volume, makes the best version of that argument: "Science is an extremely valuable way of answering certain types of questions, but we have no reason to assume that those are the most important questions."

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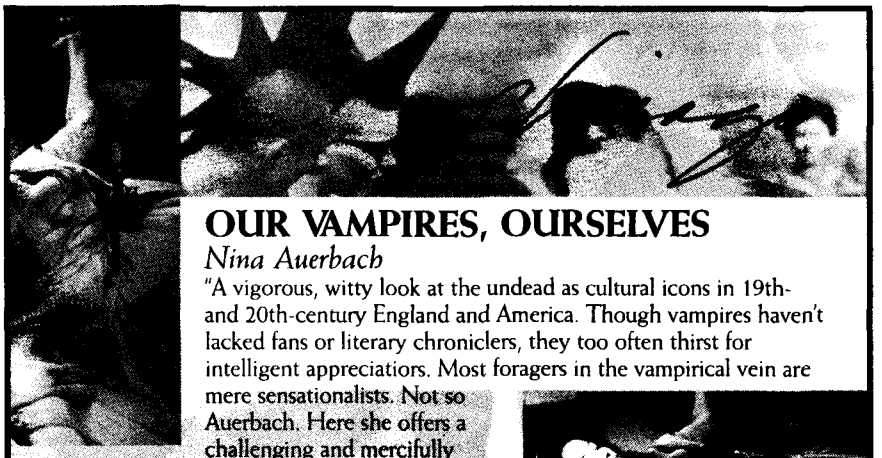
In many ways, it's unfortunate that the Templeton program is as insular and self-regarding as it is. The interaction between science and Christianity is of profound importance in European cultural and intellectual history, and it has been the subject of some outstanding scholarly work. One landmark event was a conference in 1981 at the University of Wisconsin on the historical relations between Christianity and science; some of the papers were published in 1986 by the University of California Press in a book of essays titled *God and Nature*. Its list of contributors is a virtual who's who of scholars of science and religion. Brown's A. Hunter Dupress writes on Christianity and the scientific community in Darwin's time; Berkeley's Roger Hahn explores atheism and French astronomy in the age of Napoleon. With the exception of Lindberg and Numbers, the *God and Nature* scholars are not taking Templeton's money—perhaps because they are independent minds who don't share his particular religious agenda.

So Sir John's millions, however tempting to some, seem unlikely to have much effect on most nonreligious colleges and universities. But what happens the next time a philanthropist with strong views tries to reshape the curriculum? What if someone wanted to pay physics departments to teach cold fusion? Or fund women's studies programs to teach students that abortion was murder? Admittedly, these are extreme examples. But in a time of tight academic budgets, when all institutions are looking for new sources of funding, the pressures to accept grants from foundations like Templeton's are growing. Templeton and his people may be too distant from mainstream academia to know how to do it right. But the next time it may not be so easy for colleges and universities to resist when a multimillionaire offers to pay to create the courses he wants. If

Jon Wiener is a professor of history at UC-Irvine and a contributing editor at The Nation. *His article, "In the Belly of the Mouse," appeared in the July/August 1994 issue of* Lingua Franca.



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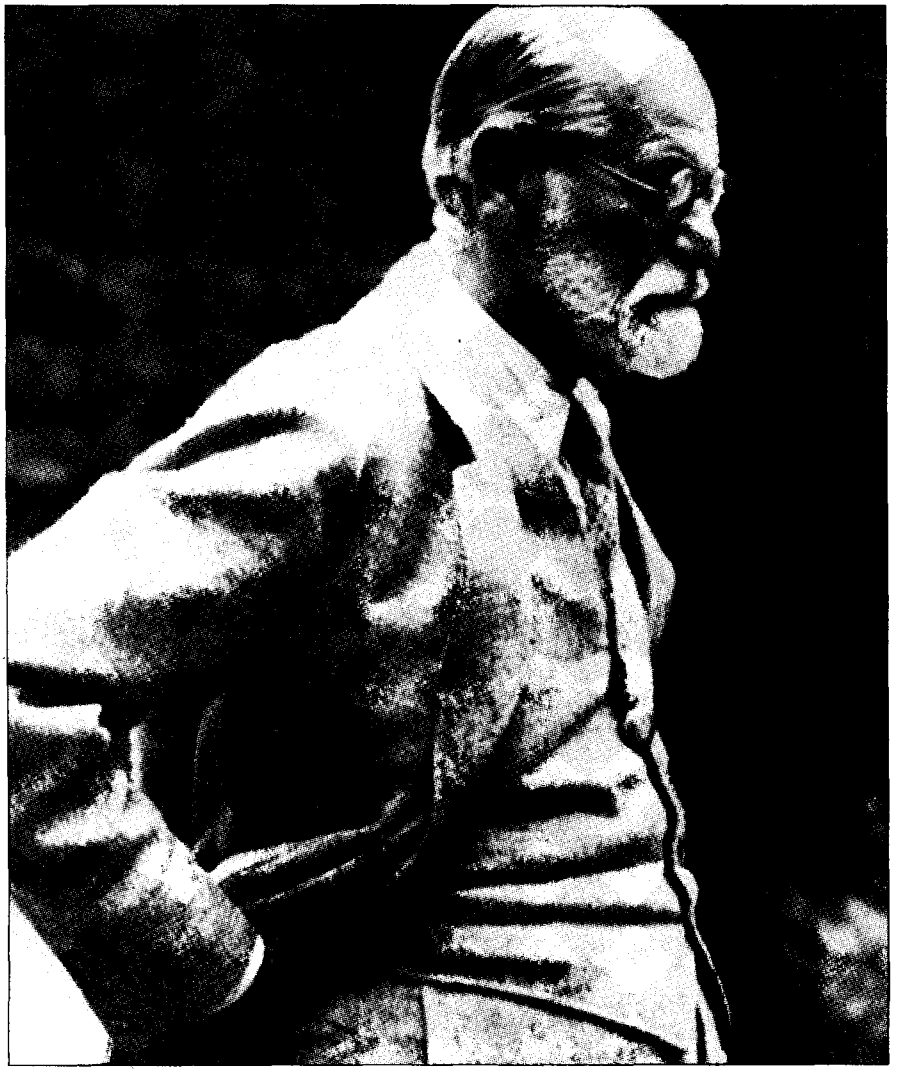
The Sigmund Freud exhibit at the Library of Congress won't open for nearly a year—but its critics are already trying to close it down.

by Daniel Zalewski



Last summer, the Library of Congress embarrassed itself when one of its exhibitions, "Against Hitler: German Resistance to National Socialism, 1933–1945" was exposed by *The Washington Post* as Bonn-funded propaganda. While the show carried the imprimatur of a few prominent academics—notably Columbia's Fritz Stern—the placards proved more devoted to burnishing Germany's image than facing facts. Library officials hastily scheduled a counter-symposium to make amends, but many scholars felt that the institution should have simply closed down the show.

Does (bad) history repeat itself? An upcoming exhibit on psychoanalysis, "Sigmund Freud: Conflict and Culture," is meeting similar charges of harboring a dubious agenda. This summer, more than fifty prominent scholars—most from the skeptical end of the Freudian spectrum—signed a petition protesting the lack of balance in the show's curatorial committee. Critics have been quick to judge the exhibit plans, calling them everything from "an obvious attempt to whitewash" to "a complete cave-in to the Freudian faithful." (The show is scheduled for the fall of 1996.) And from the way things look now, the show's critics aren't going to tolerate token appeasement. In fact, their goal seems

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to be to shame the library into admitting it's been snookered. "The only helpful thing that Freud scholars can do right now," warns Berkeley's Frederick Crews, "is to ask the Library of Congress to scrap everything and start from scratch."

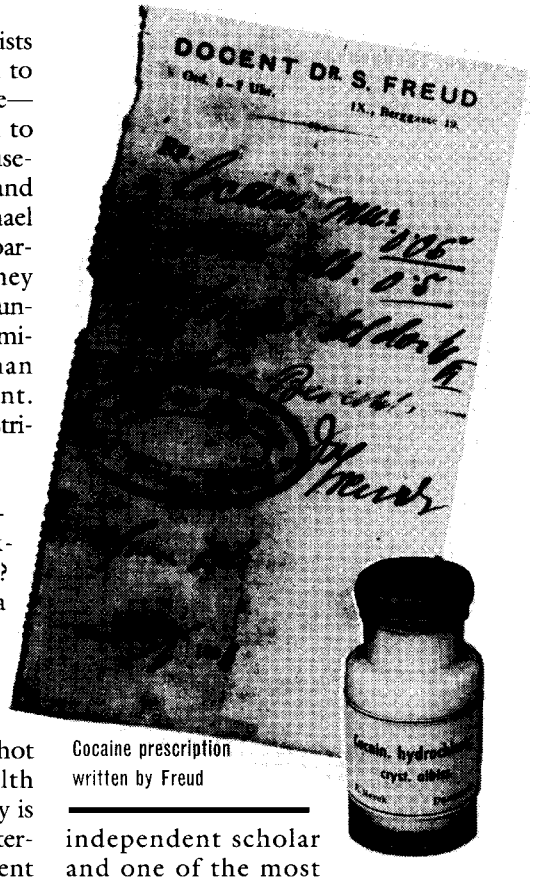
How did matters reach such an early impasse? One answer is the deep-seated suspicion of the library held by many scholars of psychoanalysis. Since its inception in 1950, the library's Freud collection has been one of its prized possessions; however, many feel the archive functions as more of a lock-box than a scholarly resource. Due to the machinations of Sigmund Freud Archive executive director Kurt Eissler, a disciple of Freud's and the man responsible for obtaining much of the library's material, hundreds of potentially embarrassing documents were restricted for decades—some until the improbable year of 2113. After Janet Malcolm exposed the scandal in *The New Yorker,* Eissler stepped down, but despite the library's public promotion of a new open-door policy, scholars continue to cite difficulties in obtaining sensitive documents.

Then there's the matter of the people involved. The Freud exhibit was first suggested by Harold Blum, Eissler's successor, a few years ago. Blum is a doctrinaire analyst who has frequently gone to war with critics. (When Crews published his revisionist essay "The Unknown Freud" in *The New York Review of Books,* calling Freud a "would-be Prometheus" and psychoanalysis a "pseudoscience," Blum wrote a letter excoriating Crews for his "scurrilous" mockery of "the enduring discoveries of [Freud's] revolutionary genius.") Further raising suspicions, the exhibit's advisory committee was hand-picked from scholars hewing closely to the Freudian line: Yale historian and trained analyst Peter Gay; Cambridge's John Forrester; the University of Houston's Hannah Decker. Some of the "exhibition consultants" aren't scholars at all but practicing analysts. Most troubling, no prominent (or obscure) revisionists of Freudian orthodoxy were invited to contribute to the exhibit catalogue—though major essays were assigned to partisans like the Vienna Freud Museum's Harald Leupold-Löwenthal and the London Freud Museum's Michael Molnar. Finally, the show is being partially funded by the Mary Sigourney Charitable Trust, a psychoanalytic foundation, and—in an arrangement reminiscent of last year's German exhibit—the Austrian government. (The Library plans to match the Austrian government's contributions.)

So is the Library being handed advertising shrink-wrapped in scholarship? Blum insists that he wants a neutral exhibition, a simple summary of the man's life and thought. But there's also no doubt that a glitzy exhibit—*Look, Mom! Freud's couch!*—would provide a booster shot to those whose professional health depends on Freud's legacy. Not only is the scholarly pipeline filled with blistering reappraisals of the man (a recent book is simply titled *Why Freud Was Wrong*), but the psychoanalytic profession itself appears in terminal decline. The number of students entering clinical training in the United States has dropped over the past twenty years, and patients simply aren't coming back. (Freudians may have less to fear from revisionists than from their local HMO, which won't pay for years of the "talking cure.") While Blum told *Lingua Franca* that he's not interested in the exhibit's public-relations possibilities, he delivered a speech at a recent psychoanalysts' convention in San Francisco, boasting that the current "crisis" in the profession would soon be remedied by "the biggest exhibition in Library of Congress history." According to a witness, Blum concluded his remarks by noting that Freud's portrait would be hung in the library on a wall normally reserved for U.S. presidents.

All of this activity has been assiduously monitored by Peter Swales, an independent scholar and one of the most outspoken critics of the Freud establishment. Swales, who's notorious for arguing that Freud had an affair with his sister-in-law Minna Bernays, carries considerable animus toward library officials, who, he claims, "are completely complicitous with those trying to protect Freud from scholarly scrutiny." (Swales says his aggressive criticism once led to his being "barred" from Vienna's Freud Museum; he promptly made an unannounced visit and, as a taunting gesture, stuffed his business card in Freud's couch.) This past summer, Swales gathered evidence to support his view that the show would be "irredeemably contaminated." He then drew up a petition requesting that Henry Cohen, a lawyer who works at the library, monitor all curatorial meetings; by the end of August, he had built an army of around fifty signatories.

The petitioners, ranging from Oliver Sacks to Gloria Steinem, form an impressively wide tent. Severe critics of



Cocaine prescription written by Freud

Petition organizer Peter Swales believes library officials "are completely complicitous with those trying to protect Freud from scholarly scrutiny."

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FISSURES AT AN EXHIBITION

Freud like Frederick Crews, historian Malcolm Macmillan, and the philosopher Adolph Grünbaum have joined forces with more cautious scholars like Duquesne historian Daniel Burston, who claims to represent those who "remain relatively immune to the pitfalls of Freud piety but who keep faith with Freud in their own fashion." Even Freud's granddaughter Sophie has climbed on board. To underscore this diversity, Swales proudly notes that "There's bad blood among some of us ... some of us don't talk to each other any more. But despite past disagreements, we joined in this effort."

Curator Michael Roth warns that "there is a feeling lately that [people] can stop an exhibit from happening simply because it's not representing all points of view."

Caught in the middle of all this is the Claremont Graduate School's Michael Roth, the young historian chosen last year by the committee to be the show's "guest curator." Although he's written a book on psychoanalysis, Roth describes himself as primarily a scholar of the history of philosophy, and claims to have proper distance from Freud. (The library's press releases call him an "independent scholar.") Roth maintains he is genuinely surprised by the uproar. "I was naive and thought we could avoid all this politicking," he says. Though Roth has rejected what he terms the "strange" suggestion that a lawyer participate—"Nobody's a criminal here," he says—he has answered the call for broader scholarly input, diligently calling the protesters and asking them to contribute ideas. And he's added some critical voices to the catalogue.

Among the discontented, Roth gets some credit for being well-intentioned, but that's about it. Critics point out that he's never curated a show before. University of Washington historian Mikkel Borch-Jacobsen feels that Roth is "playing into the hands of the most conservative and dogmatic faction within Freud studies." And so far, Roth's efforts at placating the petitioners have only further soured relations. He proposed that five revisionists get together and express their views on a videotape which would be shown at the exhibit. "Separate and unequal," says Crews; the idea got nowhere. Finally, Roth sent a memo to committee members warning them to refrain from hagiography. This also fell flat. "That's censorship!" moans Swales. "Those who still think of Freud in those terms—well, that perspective should certainly be represented ... we simply want a balanced presentation."

Roth responds that he hopes to entirely sidestep such questions of judgment. "It's simply not interesting to repeat violent condemnations or religious adoration," he says. "What *is* interesting is that the ideas and the person provoke these intense reactions, and continue to do so." Fair enough. But the problem, say critics, is that Freud's legacy is contested so deeply nowadays that it's impossible to adopt an objective pose. Are Freud's ideas "discoveries," as Blum calls them, or "speculations," as Borch-Jacobsen prefers? (A library press

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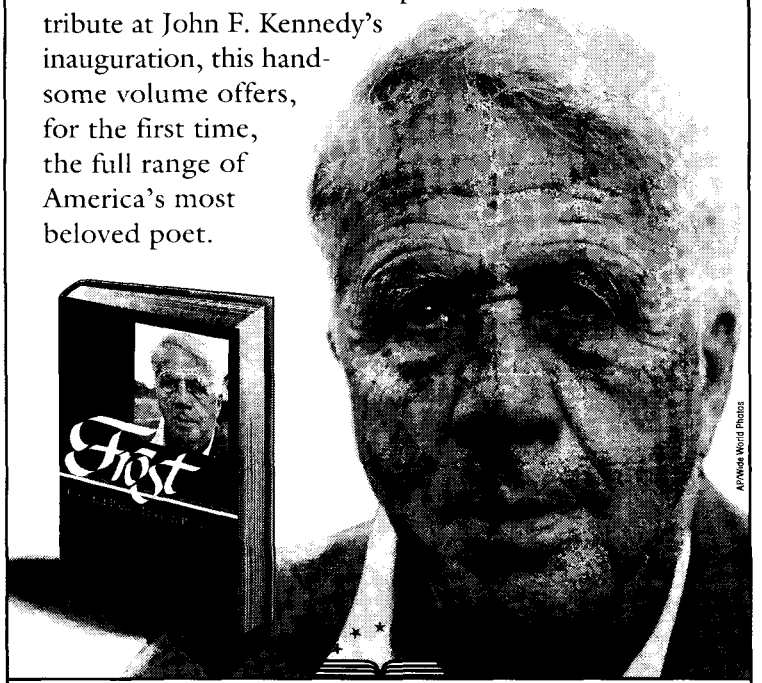

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release chooses "discoveries.") Do the psychic trio of id, ego, and superego represent a seminal step forward in understanding the mind—or are they, as Crews puts it, "pure inventions, like Esperanto or Dungeons and Dragons"? How much of the Wolf Man case is fact, and how much is fiction? One could go on and on.

Perhaps Roth should try a different line of attack. Why bother to be objective? What's so wrong with presenting an unabashedly pro-Freud exhibit anyway? Must all federally funded institutions be defanged of opinion or risk being shut down? Roth, for his part, is clearly becoming frustrated with trying to please every faction. With a nod to this summer's scaled-down Enola Gay exhibit at the Smithsonian, he warns that "There is a feeling lately that [people] can stop an exhibit from happening simply because it's not representing all points of view."

Exhibit consultant Peter Gay, the Yale historian emeritus, is even more willing to stick his neck out. In an interview with *Lingua Franca,* Gay asserted that a museum exhibit, like any work of scholarship, must have a "fundamental argument"—or risk being unfocused and boring. Gay, who's writing a catalogue essay on "Psychoanalysis and History," defended the committee's baseline assumption that Freud "isn't a crook or a fraud." According to Gay, the dogma of "fifty-fifty equal time" is anathema to the curatorial process: "This notion that everyone seems to have nowadays, in which two people with opposite views scream at each other—I don't think that's very enlightening." Gay concluded that critics' reactions bespeak "a low regard for the public. They can make up their own minds." Then again, Crews counters that questions about Freud's integrity can hardly be brushed aside as "mere opinions." If Freud's basic methods were corrupt—Crews writes in "The Unknown Freud" that "the major case histories compose a uniform picture of forced interpretation [and] indifferent or negative therapeutic results"—then isn't it fraud to present his work with a straight face? "I'm acting in the name of consumer protection," says Peter Swales.

Now that the petitioners' request for an official monitor has been turned down, the signatories are thinking about mounting a "protest," reports Swales. What's going to happen? The curatorial committee met on October 5th; according to a library press release, the "general consensus [was] to proceed." But peace doesn't seem forthcoming. Even if Roth continues on a conciliatory path, critics say, too much damage has already been done. "We must be wary of tokenism," says Grünbaum. And if library officials grow fearful of having another "German Resistance"-style show on its hands, the whole project could be chucked. That, of course, is precisely what the revisionists seem to be hoping for. "This has become the Enola *Peter* Gay," jokes Crews. And Swales feels that "the whole project should be aborted."

Maybe there's an unspoken reason why the critics have rejected Roth's efforts at mending fences: No matter what happens, they win by refusing to participate. If the exhibit is canceled, they'll rejoice; if it proceeds without their help, they'll have a fine time ripping the show to pieces next fall. Pity poor Michael Roth: Given what's happened, maybe being a museum curator is the *real* impossible profession. If

Daniel Zalewski is associate editor of Lingua Franca.

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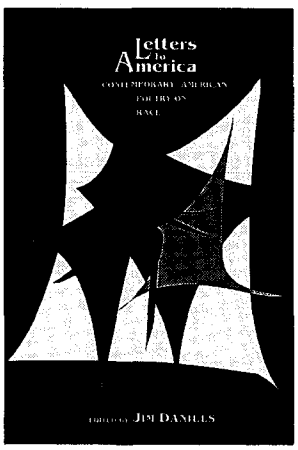

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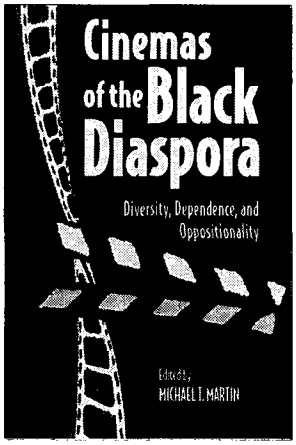

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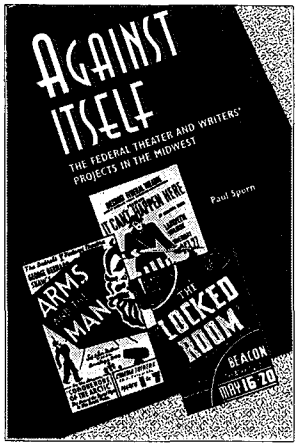

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SLEEPING WITH THE ENEMY

ACADEMIA FACES THE FAR RIGHT

BY RICK PERLSTEIN

In flat, nervous tones, Idaho State University sociologist James Aho recalls his initiation into fieldwork on the far right. It was the summer of 1985, and all he had was a single lead for his research: the name of a white supremacist organizer in the town of Coeur d'Alene, in the upper reaches of northern Idaho. "The area is several hundred miles away from where Idaho State is located," he says, "and I'd never been up there before. I remember very vividly pacing my hotel room, thinking, I don't want to do this, I don't want to do this. But my conscience said, Look, this is what sociologists do. I looked up the guy in the phone book and I called him. We had lunch—and he was very *nice*."

Before long, Aho had penetrated the far-right underbrush. He soon arranged to meet the minister of the Aryan Nations Church, Richard Butler. "Butler drives up, and he has this old man with him, maybe in his sixties," he recalls. "We went into a hotel restaurant and had lunch. Once again, they were very friendly, and we spent several hours together. Very enjoyable company. Well, the next day, the old man was arrested for putting out a murder contract. An undercover agent handed the old man a photograph doctored to look like a severed head—and he paid the agent $5,000."

THE SPOKESMAN-REVIEW

Studying the rightward fringe in the United States is difficult, dirty work. Archival resources are few and far between. Your subjects often won't have anything to do with you. And—even worse—your peers may mistrust you: One day, Aho awoke to find that one of his colleagues had penned a full-page attack on him in the local newspaper. Then there are ethical quandaries, like the time a New Haven graduate student saw one of his interview subjects, a white supremacist leader, publish an "open letter to Eureka and the World" in which he bragged that his ideas now had the imprimatur of "a prominent Yale University historian."

In the wake of Oklahoma City, publishers are rushing to fill a vacuum of understanding about a fugitive world of private armies, fax-driven conspiracy networks, and white supremacist theologies that emerged into public consciousness seemingly out of nowhere. They are finding, not unsurprisingly given the obstacles, that in no academic disci-

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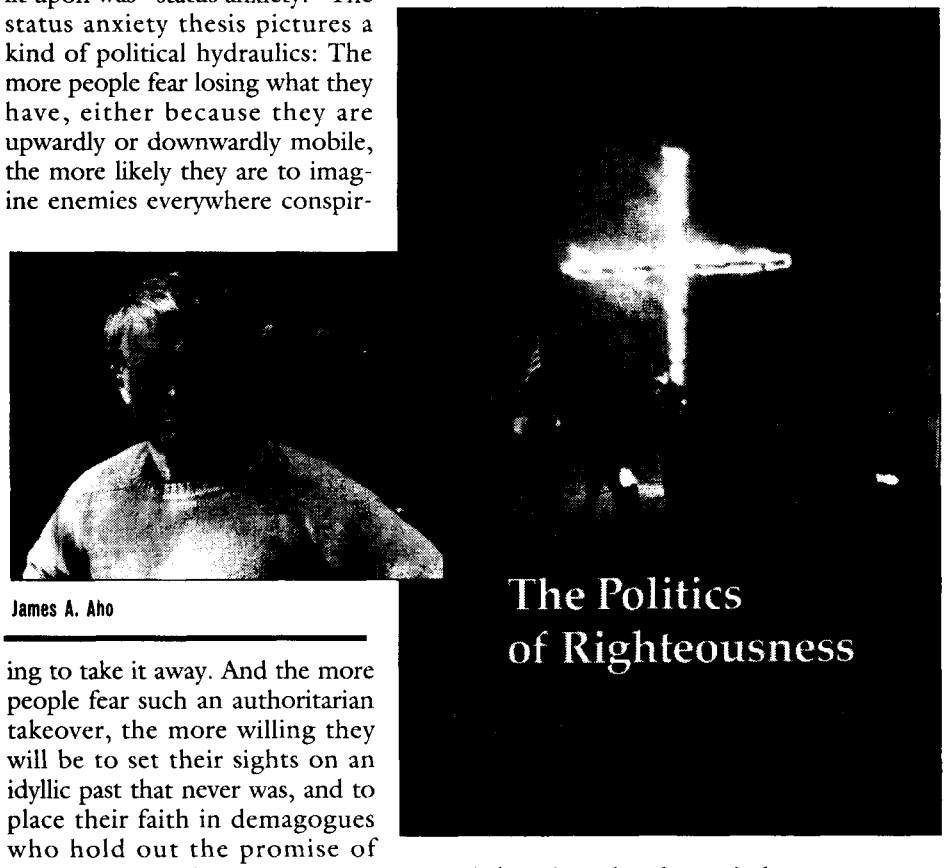
Sleeping With The Enemy

pline does there exist an informative, multifaceted body of work debating what the far right is or isn't, and how it works or doesn't. That could be a serious problem in the years to come.

Historians, political scientists, and sociologists attempting to comprehend the far right often begin with *The New American Right,* the anthology edited by Daniel Bell in 1955 and updated in 1963 as *The Radical Right.* Bell and his collaborators—among them Richard Hofstadter, Nathan Glazer, and Seymour Martin Lipset—wrote only a decade after the end of World War II, and, with one wary eye cocked in the direction of European Fascism, they looked at the rise of hysterical anticommunism and asked: Why such paranoia in the midst of plenty? The answer they lit upon was "status anxiety." The status anxiety thesis pictures a kind of political hydraulics: The more people fear losing what they have, either because they are upwardly or downwardly mobile, the more likely they are to imagine enemies everywhere conspiring to take it away. And the more people fear such an authoritarian takeover, the more willing they will be to set their sights on an idyllic past that never was, and to place their faith in demagogues who hold out the promise of delivering them there.



James A. Aho

In the etiology of these mostly armchair theorists, supporters of Joseph McCarthy were lumped with survivalist militants (then just appearing on the American scene); all were dissected as cultural tumors on an otherwise healthy body politic, the basically liberal and modernist orientation of which was seen as self-evident. Bell and his colleagues thus framed the far right as irremediably Other—Other, that is, not only to these progressive and eminently cosmopolitan social scientists but to American life itself, as they supposed it to be unfolding.

But these days, the American political tradition seems ever less consensual than the consensus historians assumed. The new generation of scholars of the far right is finding it more difficult to sort political beliefs into the categories of "vital center" or "lunatic fringe." "Any time there's a mass social movement, it's assumed that its members are crazy," says Sara Diamond, an independent scholar who has been studying the right for over a decade. "So there are entire aspects of the right wing that haven't been covered—because they don't fit the frame of 'kooky extremist.'" According to Diamond, "kooky extremists" do not just come out of the woodwork, they come out of movements that have histories—histories that often intersect with those of factions decidedly less kooky. She doesn't flinch from the point: The far right is made up of political actors who form organizations, mobilize coalitions, and attempt to redress grievances using methods that are sometimes violent—but often politically routine.

Diamond's encyclopedic new book, *Roads to Dominion: Right-Wing Movements and Political Power in the United States* (Guilford), studies the postwar American right in both its mainstream and its fringe incarnations. For Diamond, the milieu that produced the Aryan Nations movement in Idaho might not have taken the shape it did if it weren't for George Wallace's third party presidential bids in 1968 and 1972. Wallace's organization brought together disciplined networks of "Citizens' Councils" left over from the 1950s civil rights backlash, along with John Birch Society activists from around the country. Mainstream conservatives looked greedily at the millions of voters they mobilized, and imported a watered-down version of Wallace's message, shorn of its overt racism, into the Republican tent.

Meanwhile, Diamond argues, the hardcore haters that organized for Wallace began cobbling their own institutional bases as the Citizens' Councils disbanded and the Birch Society declined. Here, in the post-Wallacite "Americanist movement," Diamond hypothesizes the conditions for the "growth of an Americanist sub-movement of 'Christian patriots,' whose fiercely antagonistic 'Identity' religion and tax-evasion tactics made [it] increasingly alienated from mainstream political institutions and set the stage for the violent resurgence of the racist Right during the 1980s."

Diamond cautions that her account may or may not provide an adequate base from which to understand the militia movement and the violence of the post-Waco antigovernment "patriots." "We just don't even have an accurate assessment about who's involved," she says. "What we do

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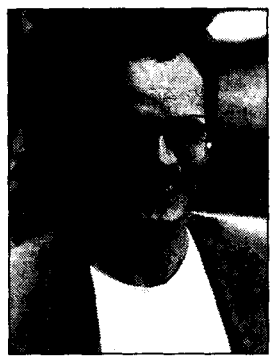
know is that the phenomenon is *different* regionally—in Boston, it's mainly Birch types; in the Northwest it's mainly Aryan Nation. There needs to be lots of work on this. It's just a wide-open field. The problem is that there are so few scholars ... who would know where to start looking."


Fred Pfeil

Fred Pfeil, a cultural studies scholar at Trinity College in Connecticut, is one researcher with an idea about where to start looking: close to home. "I come from a small town in rural Pennsylvania," he explains. "I knew I'd find militia sympathizers there; in fact, I found a militia." Back in Pennsylvania, Pfeil hoped to gather first-hand impressions to help answer a question that had obsessed him: Why are more and more people acting on the belief that the government is involved in an organized conspiracy to rob them of their liberty?

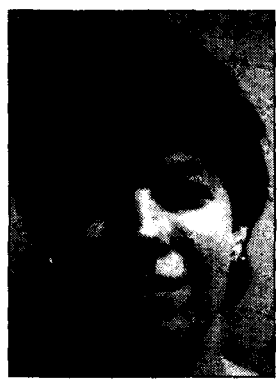
Pfeil tells his story: "Some of the people I went to high school with sympathize with the local militia. I was buying them beer and asking the questions, which isn't an unusual thing for me to do. What I heard was disturbing, but not in the way the media tells us to expect. I didn't hear about women usurping my role, or black people trying to take over—even though I *know* these people are racist and sexist and wouldn't have felt uncomfortable about telling me this stuff. What it seemed to me they were talking about was a profound alienation: that they didn't even own the world around them anymore. And that sentiment came out through 'The government is going to come and take my guns away.'"

Pfeil interprets his experiences in a forthcoming piece in *New Left Review*. When he brought his ideas up for discussion at the MLA's Marxist Literary Group caucus, though, the response was less than heartening. "I asked, 'Is this something we would want to study?' and a number of people said, 'Yes, these are interesting questions.' But a number of people said, 'No. Fuck them. I'm not interested in rehabilitating racist, patriarchal power.' The assumption was that to work on these issues at all or to open them up is to be complicit with them."

Studying the far right, in fact, presents a kind of structural dilemma for humanistic scholars concerned with the lives of ordinary people. Michael Kazin, author of *The Populist Persuasion*, notes that "among historians, the influence of New Left history is very strong—history from below, being empathetic with those you're studying." He goes on: "Well, you know, it's important to be empathetic with what you're studying—but, of course, most people looking at the right *cannot* be empathetic with it. Therefore we want to 'bracket' whole groups in American history:

It's hard to extinguish the haunting fear that by studying ideas you find grotesque, you may end up legitimizing them.

Workers are only interesting when they are trying to get more power at the workplace; women are only interesting when they are trying to fight for reforms for women and children; black people are only interesting when they are trying to work for the advancement of all black people."


Kathleen Blee

To open the brackets—to study social movements that are often ignored because they are so ruthlessly antiliberal—is to fulfill a scholarly imperative. At the same time, it's hard to extinguish the haunting fear that by studying ideas you find grotesque, you may end up legitimizing them. After all, many members of fringe organizations crave "official" validation. If a group is the subject of academic scrutiny, it might use that scrutiny to claim a measure of legitimacy. In 1987, while he was in the thick of his field research, James Aho gave a speech before the Boise State University sociology club. Not long after, he discovered that his speech had been quoted favorably by a Ku Klux Klan newspaper in North Carolina. Another sociologist, who interviews women on the far right, notes a remarkable irony: The women are reluctant to speak to her unless they are *not* granted anonymity.

Fearing complicity with her subjects, Hofstra sociologist Jessie Daniels goes as far as refusing to have any personal contact with them. To gather data for her forthcoming book, *White Lies: Race, Class, Gender and Sexuality in White Supremacist Discourse* (Routledge), she spent three weeks at the archives of Klanwatch, photocopying pamphlets and newspapers. She says that scholars like Aho, who attended the cross-burning pictured on the front of his book *The Politics of Righteousness: Idaho Christian Patriotism* (Washington, 1990), report their research findings as if to say, "I had my fingers crossed behind my back and I didn't mean it." Daniels thinks this stance is doomed to fail: "I don't think it's possible to sustain an argument about value neutrality when you work with white supremacist discourse."

Yet others argue that without up-close fieldwork, our knowledge of the far right will be distorted, unduly emphasizing the official party line at the expense of rank-and-file sentiments. Kathleen Blee of the University of Kentucky, the author of *Women of the Klan: Racism and Gender in the 1920s* (California, 1991), has spent the last few years doing life-history interviews of women in contemporary hate groups. She's interested in the difference between the women's own motivations for joining the groups and the ideologies presented in movement literature. "If you look at the propaganda, most of the groups would appear to be anti-abortion," Blee says by way

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SLEEPING WITH THE ENEMY

of example. "But a lot of members dissent from that organizational line."

When Blee's work appears, it is likely to offer a bracing new portrait of the far right: not just men dressed in fatigues, burning crosses and spouting invective, but a movement increasingly building for the next generation by recruiting women. "There was a sense of [the militant right] as just a bunch of goofy guys who sat around and drank beer and wore Nazi regalia," Blee explains. "But look at the movement: It is really trying to build for the long haul. If you look at its history, the Klan has often been divisive of families. But now, what a lot of Klan people have told me is that they want to recruit women first, who then bring along the men. Among the male Klan leaders I know, there's a lot of posturing. You don't get anywhere from posturing. And women don't seem to be into that."

Blee doesn't come by these observations easily. To cultivate sources, she has attended meetings of far right groups. Perhaps it would be easier if the people she met there *were* wearing fatigues and planning cross-burnings. But even among the most feral reactionaries, evil can be banal; it doesn't always wear a name tag. "I go to a

ONLY COLLECT

The John Birch Society presents something of a research challenge to scholars: The organization is so paranoid that its local chapters were for many years identified only by four-letter codes, and those chapters are hardly anxious to open their archives to outsiders. But in 1989, Birchologists got a lucky break. When the society moved its headquarters from the Boston area to Appleton, Wisconsin, someone tossed a bunch of files into a dumpster. On a hunch, Chip Berlet of Boston's Political Research Associates rescued the sodden material, which included a foot-thick 1987 computer printout listing the names of 24,000 society members. Berlet then placed the papers at Brown University's archive of far right materials.

Scholarly resources on the far right are serendipitous like that. Only one such research collection has ever been initiated by a university: Iowa's Social Documents archive, begun in the Forties by a librarian who cultivated a scholarly interest in the American right. The Iowa archive now boasts broadsides, pamphlets, and memos that fill 659 document boxes and fifty file drawers. Unlike other collections of political ephemera, much of Iowa's holdings are available through interlibrary loan on microfilm.

Other archives have more storied origins. Laird Wilcox, founder of the Wilcox Collection on Contemporary Political Movements, was born in 1942 into a house divided. Says Wilcox, "I had an aunt and uncle active in the Communist Party; I had grandparents who were rock-ribbed Republicans. I had another aunt and uncle who were briefly members of the Birch Society; my dad was always a closet socialist.... I was intensely curious, and I remember reading the stuff that was lying around."

Divining the psychological sources of political passion became a youthful obsession. "When I was sixteen I went to Socialist Labor Party meetings; I also went to a Klan rally," Wilcox recalls. "All this time, I was busy collecting, collecting, collecting." He donated his first file drawers of materials to the University of Kansas in 1965. Today, Kansas's Wilcox Collection includes the papers of Phyllis Schlafly and Liberty Lobby founder Willis Carto, as well as nearly 85,000 pieces of ephemera. The archive is so large that an anthology recently published by NYU, *Extremism in America: A Reader,* was culled exclusively from its holdings.

Wilcox's curious history is not unique. J. Gordon Melton founded the American religions collection at UC-Santa Barbara, which is especially strong on fringe theologies like Identity Christianity, while in graduate school at Northwestern in the Sixties. He read a book by Bryan Wilson, the British sociologist of far-out religions: "Wilson made a comment that there's too much out there to be collected. Well, I thought [Wilson] was wrong—there had to be a *finite* amount of material." Melton set out to collect it. "A couple of nights a week and all day Sunday, I'd be working gathering material." He began opening his home to scholars: "I had a six room apartment, and five rooms were the books!" In 1985, Santa Barbara offered to move his personal collection—which took up two full trailer trucks—to its Davidson Library.

The most up-to-date scholarly guide to the ever-changing world of antigovernment militancy is David H. Bennett's history of the American right, *The Party of Fear: From Nativist Movements to the Militia Movement in American History* (Vintage), a new edition of his 1988 study. To trace the evolution of the post-Waco far right, Bennett relied on the various watchdog groups that monitor the militias and their allies, including Klanwatch, a project of the Southern Poverty Law Center in Montgomery, Alabama; the Anti-Defamation League of the B'nai B'rith; and Berlet's Political Research Associates.

Meanwhile, the Wilcox collection at Kansas is soon to be supplanted as the largest archive on the far right. In 1990, Brown University began to acquire the vast holdings of Gordon Hall, a barnstorming lecturer active in combating hate groups since the late Forties. Over the last few years, the Gordon Hall and Grace Hoag Collection has been delivered to Brown in installments. A little under half of the material is now settled in Providence; when the collection is complete, it will be the largest and most comprehensive in the United States.

—*R.P.*

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meeting full of fear," Blee says. But once she arrives, the people there don't look like monsters, and they don't talk like monsters. And yet they talk about monstrous things. "I come out very confused. That's the most stressful part of this research."

Blee's sentiments are echoed by Michael Barkun, a Syracuse University political scientist and author of *Religion and the Racist Right: The Origins of the Christian Identity Movement* (North Carolina, 1994). "Spending six hours a day with this material," he recalls, "there was a sense of almost inhabiting a parallel universe—almost a kind of disorientation. As if all of the values and truths that I would normally accept were inverted."

To enter this parallel universe, Barkun spent several weeks at the Wilcox Collection at the University of Kansas, the largest archive of political extremist literature in the United States [see sidebar, left]. But in fact the militant right is only as far away from interested scholars—or potential sympathizers—as their desktops.

Dial up the homepage at http://www.stormfront.wat.com/stormfront/. Entering an on-line environment as professionally presented as any on the Internet, you find this declaration: "Stormfront is a resource for those courageous men and women fighting to preserve their White Western culture, ideals, and freedom of speech and association—a forum for planning strategies and forming political and social groups to ensure victory." You read the quote of the week: *"Veritas odium parit"* ("Truth purchaseth hatred"). Calling up quotes from past weeks, you read one from Jefferson's *Autobiography:* "Nothing is more certainly written in the book of fate than that these [the Negro] people are to be free. Nor is it less certain that the two races, equally free, cannot live in the same government. Nature, habit, opinion has drawn indelible lines of distinction between them." Under the "thunderbolts" heading, you find news digests. They mostly concern First Amendment law, and are as pithy and thorough as anything the ACLU might come up with. Under "Storm Warnings," you read transcripts of speeches, and articles about the government's Oklahoma City "cover up," heavy with footnotes. You are entering a world of discourse—reams upon reams of commentary parsing the finest points of interpretation—that formally echoes that of academia itself.

You might feel Michael Barkun's disorientation, Kathleen Blee's confusion.

And then you might experience a wave of nausea and shame at merely feeling *confusion*. You read on your screen: "As the world looks from 1995 back, through the darkened glass of mainstream media distraction, to 1945, I would like to highlight the need to pay proper tribute to the millions of brave European men and women who fought bravely in the Waffen SS." And: "I'm sure the powers that be will hate me and come after me, but I'm ready. I'm their worst nightmare with counterintelligence training, equipment, plus a whole lot more.... I'm doing what needs to be done just as you are with this web site."

After a half hour, you grow weary, and not a little bit frightened. And you begin to understand what Barkun means when he says that his research "was the kind of experience I could only sustain for a limited time before I had to come up for air." *lf*

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Letters to the *Editor*

Continued from page 5

No matter how you deconstruct or
dis it...
You're complicit!

The strictures in your Festschrift
piece,
Against the colonizing Beast,
Don't alter the fact...
You're complicit!

This charge against you's very grave,
Your brand is seen on every slave,
But you have one chance to dismiss
it;
I'll offer you my ass: if you don't kiss
it,
You're complicit.

Jeffrey Kramer, *Purdue University*

WHILE YOU WERE SLEEPING

If Chris Brokaw of the rock band Come had not majored in Slack, he would probably recall the name of the diminutive, red-vested, cigar chomping spellbinder he so admired at Oberlin ["College Records," *LF*, September/October]. Robert Neal, the late professor of history, had a trademark hard-bitten "been-there" delivery reminiscent of Edward R. Murrow that mesmerized thousands of students, myself included. Interestingly, the conservative and resolutely anticommunist Neal lectured to packed halls at Oberlin, a notorious trendy-lefty hotbed. Professor Neal had no truck with current orthodoxies. Commenting on some strident editorial in the student paper, he was wont to look at us and say, "I believe in having an open mind; but not open at both ends."

Christopher Francese, *Visiting Assistant Professor of Classics, Swarthmore College*

CLASSICAL MUSINGS

As a member of the Yale Class of 1994 to which David Damrosch alludes in his article "Can Classics Die?" [*LF*, September/October], I would like to amend the misleading statistic with which he opens his second paragraph.

Damrosch fails to include Classical Civilization majors in his tally of classics "concentrators" in my class. Doing so would have doubled the number he presents as evidence for a declining interest in classics. The true total is eighteen, not nine, and the numbers are quite respectable compared with other area-studies majors at Yale. Among the students overlooked in Damrosch's statistic, one completed twenty-four courses in classics (nine of those in the ancient languages) and another is currently pursuing a Ph.D. in ancient art.

Classics did not deserve its near-monopoly of education in the period for which Damrosch expresses nostalgia, and it does not now deserve a premature obituary.

Adriaan M. Lanni, *Cambridge University*

David Damrosch ends with the assertion that the study of Greece and Rome is threatened because it deals with the distant past. If we are still capable of looking back a few centuries, however, it is easy to observe that the study of Homer, Plato, Plutarch, Horace, and so on has been attractive precisely because it has been relevant to the present.

I was reminded about the timeliness of the classics this summer, reading Aristophanes' attacks on the Sophists while the defense lawyers in the O.J. Simpson trial argued that to create reasonable doubt, truth be damned. One could hardly imagine a more urgent course than "Sophism Then and Now: The Dangers for a Young Democracy of Unprincipled Speech."

It is enough to read a page of Plato in Greek or of Horace in Latin to know that these texts belong in, and speak to, the present. Whatever happens in American academia, there is no need to blame it on the "sorry prospect of any field that deals with the past."

Randolph D. Pope, *Professor of Comparative Literature, Washington University*

David Damrosch's piece on the decline of classics made good reading, but I think he missed the more remarkable story: the persistent survival of classics for two or more generations after lan-

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guage skills went into decline. I am sure the reasons are complex, but I offer a two-word summary—Edith Hamilton. Damrosch speaks with what I take to be disapproval about "the highly market-oriented nature of the American educational system," but I suspect classics owes at least as much to Hamilton's performance in her book, *Mythology,* as Greek tourism owes to Melina Mercourie's performance in *Never on Sunday.* Of course, Mercourie had a product worth selling. But so did Hamilton.

John D. Ayer, ***Professor of Law, UC–Davis***

PLAYING PRODIGY

Hearty commendations to Masha Gessen for her insightful report on Igor Shafarevich and his disturbing political polemics ["The Anti-Sakharov," *LF,* September/October]. Both Gessen and her readers might take mild and pedantic comfort in the knowledge that Shafarevich may have been engaging in yet more demagoguery in claiming that in 1958, at the age of 34, he became the youngest member ever elected to the Academy of Sciences. That is patent nonsense. In the nineteenth century, M.V. Ostrogradskii attained full membership in the academy at no more than thirty years of age. And, ironically, the youngest academician elected in this century was none other than physicist Andrei Sakharov himself. He became a full member at the age of 32 in 1953, and was praised for a "series of inventions" which played no small part in the nationalistic politics of the Soviet regime.

Karl Hall, ***History of Science Department, Harvard University***

CORRECTION

In "Can Classics Die?" [*LF,* September/October] we erroneously reported that high-school enrollments in modern foreign language classes were in decline from 1976 to 1985. *Lingua Franca* regrets the error.

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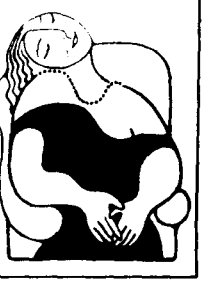
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BACCALAUREATE (LIBERAL ARTS) COLLEGES I

DePauw U	Dean of Acad Affairs
Holy Cross, C of	Dean of College
Siena Heights C	Dean of the College & Provost
Trinity C (CT)	Dean of Faculty
Whitman C	Dean of Faculty

BACCALAUREATE COLLEGES II

Columbia C (IL)	Vice President & Dean for Acad Affairs
E Oregon S C	Dean, School of Arts & Sciences

These tables reflect those positions in academic administration for which, as we go to press, there is a search currently in progress or contemplated. The institutions have been grouped in order of the Carnegie Foundation's 1994 Classification of Institutions of Higher Education. There are 181 searches listed here.

We have listed only those positions in academic administration most likely to interest the readers of *LINGUA FRANCA*, who are in the great majority faculty, administrators, and scholars working in fields related to the liberal arts and sciences at four-year colleges and universities, and who themselves comprise a rich pool of potential applicants to these positions. We have not included positions which exclusively concern agriculture, business administration and management, education, engineering, law, library administration, or medicine and health.

LINGUA FRANCA goes to great effort to ensure that our data is accurate and as complete as possible. However we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. A search may be contemplated but not materialize. Furthermore, by the time the reader reads this, a search committee may no longer be accepting applications. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

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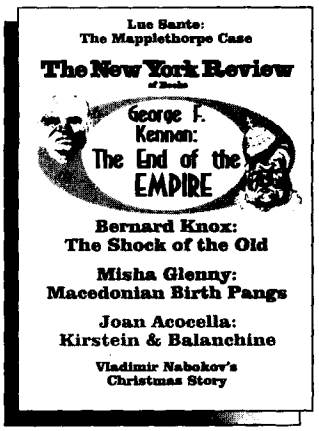

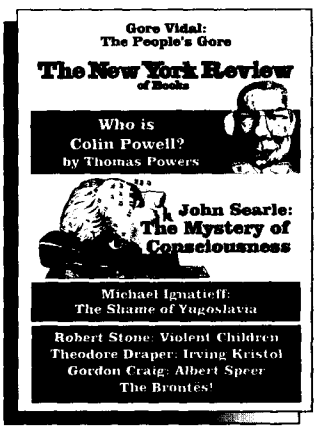

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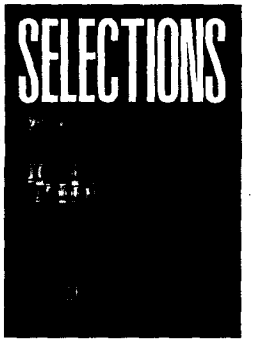

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AFRO-AM/ETHNIC/WOMEN'S STUDIES

TENURINGS

NAME	INSTITUTION	PREV AFFIL
Adell, Sandra A.	Wiscnsn, Madsn	WI
Anderson, Amanda	Illinois, Urbana	IL
Ayala, Cesar	CUNY, Lehman	NY
Finke, Laurie	Kenyon C	OH
Forni, Pier-Massimo	Johns Hopkins	MD
Hantzis, Darlene	Indiana S U	IN
Hartman, Saidiya V.	UC, Berkeley	CA
James, Stanlie	Wiscnsn, Madsn	WI
Kobashigawa, Ben	SanFrancisco S	CA
Lee, Janet	Oregon S U	OR
Navarro, Armando	UC, Riverside	CA
Panford, Kwamina	Northeastern U	MA
Rhodes, Jean	Illinois, Urbana	IL
Rivers, Mary	Millikin U	IL

HIRINGS TO TENURE

NAME	INSTITUTION	PREV AFFIL	
Hoffert, Sylvia	N Carolina, ChpH	NC	SW Missouri S
Landes, Joan	Penn S U	PA	Hampshire C
Longino, Helen	Minnsota,TwnC	MN	Rice U
Miller, James	S Carolina, Clm	SC	Trinity C (CT)
O Cathasaigh, T.	Harvard U	MA	Dublin-UK
Ring, Jennifer	Nevada, Reno	NV	UC, Berkeley
Ruiz, Vicki	Arizona S U	AZ	Stanford U
Ulrich, Laurel	Harvard U	MA	NewHampshr,Uof
Zeleza, Paul	Illinois, Urbana	IL	Trent U-CAN

ANTHROPOLOGY/ARCHEOLOGY/FOLKLORE

TENURINGS

NAME	INSTITUTION	PREV AFFIL
Akinnaso, Niyi	Temple U	PA
Bamforth, Douglas	Colorado, Bldr	CO
Bell, James	Cal S, LosAngls	CA
Cannon, Aubrey	McMaster U	CAN
Creighton, Millie	Brit Columbia	CAN
Cronk, Lee	Texas A&M U	TX
Debernardi, Jean	Alberta, U of	CAN
Delaney, Carol L.	Stanford U	CA
Dubas, Ellen	Nebraska Wslyn	NE
Eames, Elizabeth	Bates C	ME
Falconer, Steven	Arizona S U	AZ
Fliess, Kenneth	Nevada, Reno	NV
Foster, Morris	Oklahoma, U of	OK
Fosu, Gabrial	Maryland, BaltCnty	MD
Freter, Anne	Ohio U	OH
Gabriel, Ayala	Rochester, U of	NY
Gilman, Patricia	Oklahoma, U of	OK
Good, Kenneth	Jersey City S C	NJ
Grauer, Anne	Loyola, Chicago	IL
Greco, John T.	Fordham U	NY
Gross, Joan	Oregon S U	OR
Henson, Glenn	N Carolina, ChpH	NC
Kidder, Tristram R.	Tulane U	LA
Layne, Linda	Rensselaer Poly	NY
Malpass, Michael	Ithaca C	NY
Martz, Patricia	Cal S, LosAngls	CA
Menchaca, Martha	Texas, Austin	TX
Miller, Bruce	Brit Columbia	CAN
Moore, Jerry	Cal S, Domngz	CA
Nagengast, Carole	New Mexico, Uof	NM
Peterson, Jeanette	UC, St Barbara	CA
Reinhardt, Gregory	Indianapolis, U of	IN
Schick, Kathy	Indiana, Blmngtn	IN
Stanford, Lois	New Mexico S U	NM
Sullivan, Norman C.	Marquette U	WI
Todd, Lawrence	Colorado S U	CO
Van Blerkom, L.	Drew U	NJ
Wagner, Gail	S Carolina, Clm	SC
Welch, Paul	CUNY, Queens	NY
Whitehead, Neil	Wiscnsn, Madsn	WI
Whitten, Patricia	Emory U	GA
Whyte, Thomas	Appalachian S	NC
Williams, Robert	UC, St Barbara	CA
Willoughby, Pamela	Alberta, U of	CAN
Wilson-Moore, M.	Victoria, U of	CAN
Young Owl, M.	Cal S, LngBch	CA

HIRINGS TO TENURE

NAME	INSTITUTION	PREV AFFIL	
Asad, Talal	Johns Hopkins	MD	New School
Buikstra, Jane	New Mexico, Uof	NM	Chicago, U of
Caton, Steven	New School	NY	UC, Santa Cruz
Earle, Timothy	Northwestern U	IL	UC, Los Angeles
Feierman, Steven	Penn, U of	PA	Florida, U of
Fowler, Loretta	Oklahoma, U of	OK	Indiana U
Mayer, Enrique	Yale U	CT	N/A
Nelson, Margaret	Arizona S U	AZ	UC, St Barbara
Rosser, Sue	Florida, Gnsvl	FL	S Carolina, U of
Sabloff, Jeremy	Penn, U of	PA	Pittsburgh, U of
Snow, Dean	Penn S U	PA	SUNY
Vigil, James	UC, Los Angeles	CA	S California, U of
Walker, Alan	Penn S U	PA	Johns Hopkins

AREA STUDIES

TENURINGS

NAME	INSTITUTION	PREV AFFIL
Hess, David	Rensselaer Poly	NY
Minkowski, C.	Cornell U	NY
Napier, Susan	Texas, Austin	TX
Parker, Jay	US Military Acad	NY
Piggott, Joan	Cornell U	NY

ART/ART HISTORY/ARCHITECTURE

TENURINGS

NAME	INSTITUTION	PREV AFFIL
Adams, Ann	UC, St Barbara	CA
Adams, Robert	SUNY, Westbry	NY
Ballon, Hilary	Columbia U	NY
Barnes, Bernadine	Wake Forest U	NC
Bergmann, Bettina	Mt Holyoke C	MA
Berman, Patricia	Wellesley C	MA
Bills, Mitchell	S Connecticut	CT
Boldon, Brian	Alaska, Anchrg	AK
Bradley, Virginia	St Cloud S U	MN
Braysmith, Hilary	S Indiana, U of	IN
Brayton, William	Hampshire [NTG]	MA
Brilla-Fitzpatrich, M.	Nazareth C	NY
Brown, Jacqueline	Frostburg S U	MD
Butler, Lawrence	George Mason U	VA
Callahan, Katrina	Dickinson S	ND
Calwell, Cathy	Cntrl Arkansas	AR
Campton, William	Columbia C (SC)	SC
Cash, Susan	Cal S, LosAngls	CA
Cast, Brian	Montana S U	MT
Dell, Irve	St Olaf C	MN
Dubois, Doug	New Mexico S U	NM
Ehnbom, Daniel J.	Virginia, U of	VA
Farago, Claire	Colorado, Bldr	CO
Farrell, Nancy	U of the Ozarks	AK
Febock, Jane	Mt Mary C	WI
Glover, Robly	Texas Tech	TX
Goodman, Herbert	LSU, BatnRoug	LA
Green, William	New Mexico S U	NM
Hewitt, Marsha	Nebraska, Kearney	NE
Hood, Walter	UC, Berkeley	CA
Huibreatse, Gary	Colorado S U	CO
Humphrey, Margo	Maryland, CollPk	MD
Iandoli, Cece	SanFrancisco S	CA
Jones, Amelia	UC, Riverside	CA
Kachur, Lewis	Kean C	NJ
Kasfir, Sidney	Emory U	GA
Knipe, Janice	Hollins C	VA
Koehn, Judd	E Oregon S C	OR
Kromm, Jane	SUNY, Purchas	NY
Lacey, Thomas	Indiana U of PA	PA
LaRou, George	E Michigan U	MI
Lalcian, Aida	Williams C	MA

These tables reflect tenurings and hirings to tenure effective as of the '95-'96 academic year in the liberal arts & sciences at more than 500 4-year colleges and universities in the USA and Canada.

This issue lists disciplines African American Studies through History. Our January '96 issue will list Linguistics, Mathematics/Statistics, Mid-East/African Languages & Literatures, Music, Philosophy, Physics/Astronomy, Political Science, Psychology, Religion, Russian/Slavic Languages, Sociology, and Spanish/Portuguese Languages & Literatures. Junior hirings by discipline and graduate training will be in our March, May, and July '96 issues.

"Tenuring" means the granting of tenure to a faculty member who in the previous academic year was in an untenured position at the same institution. **"Hiring to Tenure"** means the hiring to a tenured position of a faculty member from another institution.

['96] means this action will take effect as of the '96-'97 academic term.

"N/A" means this information was not available at press time.

[NTG] means this institution is partially or completely non-tenure-granting. Its faculty is listed when they are signed for the first time to a 'non-probational' contract (*e.g.* lasting 5 years or more).

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Faculty members: If your name isn't here and should be, ascertain who in your administration or news office both has this information for the liberal arts and sciences, and is willing to part with it. Give us the person's name and title, and your name and title. Note that we are not listing first-time hirings to those senior positions that are probationary (*e.g.* associate professor without tenure).

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Levine, Sura	Hampshire [NTG]	MA	
Lillehoj, Elizabeth	DePaul U	IL	
Liu, Hung	Mills C	CA	
Lucic, Karen	Vassar C	NY	
Lum, Ken	Brit Columbia	CAN	
MacAnn, Treelee	Coastal Carolina	SC	
McDaniel, Craig	Indiana S U	IN	
McMullan, Corinne	James Madison	VA	
Miller, Gregory	Rio Grande, U of	OH	
Milroy, Elizabeth	Wesleyan U	CT	
Naficy, Hamid	Rice U	TX	
Nell-Smith, Bruce	Newberry C	SC	
Nelson, Christine	Colorado S U	CO	
O'Mara, Joan	Washington&Lee	VA	
Ojala, Margaret	St Olaf C	MN	
Olsen, Paul	Coastal Carolina	SC	
Orr, Michael	Lawrence U	WI	
Pancioli, Diana	E Michigan U	MI	
Pastan, Elizabeth	Emory U	GA	
Peglau, Michael	Drew U	NJ	
Peterson, David	Skidmore C	NY	
Peterson, Lois	Gustavus Adolph	MN	
Petrovich-Mwaniki, L.	W Carolina U	NC	
Pilliod, Elizabeth	Oregon S U	OR	
Presnell-Weidner, D.	Lakeland C	WI	
Pyne, Kathleen	Notre Dame, Uof	IN	
Quinnan, James	Texas, El Paso	TX	
Raiser, Lane	Shawnee S U	OH	
Reese, Harry	UC, St Barbara	CA	
Rose, Richard	S Carolina, Clm	SC	
Roters, Carlene	Northern S U	SD	
Sandin, Karl	Denison U	OH	
Schneeman, Liane	Rockford C	IL	
Smithers, Stephen	Indiana S U	IN	
Stansbury-O'Donnell, M.	St Thomas, U of	MN	
Stiles, Kristine	Duke U	NC	
Stinespring, John	Texas Tech	TX	
Suarez, Bibiana	DePaul U	IL	
Sundahl, Steven	Bemidji S U	MN	
Thompson, Carolyn	Kansas S U	KS	
Vernooy, Andrew	Texas, Austin	TX	
Waligore, Marilyn	Texas, Dallas	TX	
Watson, Carolyn	Furman U	SC	
Weidner, William	Lakeland C	WI	
Williams, Robert	UC, St Barbara	CA	
Wind, Geraldine	Mt Mary C	WI	
Wright , Robin	Washington, U of	WA	
Xiao, Peter	Augustana C (IL)	IL	
Young, Patricia	Howard U	DC	
HIRINGS TO TENURE			
Crimp ['96], D.	UC, Los Angeles	CA	Rochester, U of
Elliott, Bridget	W Ontario	CAN	Univ. C-UK
Welter, Cole	James Madison	VA	Texas Tech
Winther, Douglas	UC, Irvine	CA	Syracuse U

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NAME	INSTITUTION		PREV AFFIL
TENURINGS			
Berkowitz, Alan	Swarthmore C	PA	
Bundy, Roselee	Kalamazoo C	MI	
Choi, Chung Moo	UC, Irvine	CA	
Denton, Kirk	Ohio S U	OH	
Grant, Beata	Washington U	MO	
Hamada, Masako	Villanova U	PA	
Harada, Miko	Findlay, U of	OH	
Harper, Donald	Arizona, Tucson	AZ	
Horton, Harry M.	UC, Berkeley	CA	
Jin, Hong Gang	Hamilton C	NY	
Marra, Michelle	UC, Los Angeles	CA	
Moran, Patrick	Wake Forest U	NC	
Mostow, Joshua	Brit Columbia	CAN	
Noro, H.	Victoria, U of	CAN	
Pao Tao, Chia-Lin	Arizona, Tucson	AZ	
Pincus, Leslie	UC, Los Angeles	CA	
Poulton, M.S.	Victoria, U of	CAN	
Szegedy-Maszak, M.	Indiana, Blmngtn	IN	
Tansman, Alan	Dartmouth C	NH	
Tomoda, Shizuko	Cntrl Connecticut	CT	
Ujie, Ken	Washington&Lee	VA	
HIRINGS TO TENURE			
Allen, Sarah	Dartmouth C	NH	London-UK
Chakrabarty, Dipesh	Chicago, U of	IL	Nat'l Austrln -ASTL
Hurst, Cameron	Penn, U of	PA	Kansas, U of
Koda, Keiko	Carnegie Mellon	PA	Ohio U
Robinson, Michael	Indiana, Blmngtn	IN	S California, U of
Schiffman, Harold	Penn, U of	PA	Washington, U of
Saussy, C. P. Haun	Stanford U	CA	N/A
Wong, Timothy	Arizona S U	AZ	Stanford U

BIOLOGY, ENVIRONMENTAL STUDIES

NAME	INSTITUTION		PREV AFFIL
TENURINGS			
Aanonsen, Lin	Macalester C	MN	
Austad, Steven	Idaho, U of	ID	
Bautch, Victoria	N Carolina, ChpH	NC	
Belmont, Andrew	Illinois, Urbana	IL	
Benham, Dale	Nebraska Wslyn	NE	
Blair, Seth	Wisconsn, Madsn	WI	
Blanton, Richard	Texas Tech	TX	
Bleeker, Anthony	Wisconsn, Madsn	WI	
Bowman, William	Colorado, Bldr	CO	
Bruns, Dale	Wilkes C	PA	
Brzezinski, Mark	UC, St Barbara	CA	
Buchanan, James T.	Marquette U	WI	
Campbell, Karen	Albright C	PA	
Chaplin, Susan	St Thomas, U of	MN	
Chow-Fraser, P.	McMaster U	CAN	
Christensen, Alan	George Mason U	VA	
Clark, Anne	SUNY, Bngmtn	NY	
Clark, James	Duke U	NC	
Commito, John	Gettysburg C	PA	
Craig, Timothy	Arizona S West	AZ	
Cronmiller, Claire	Virginia, U of	VA	
Crother, Brian	SE Louisiana U	LA	
Dapper, William	Troy S, Dothan	AL	
Dodds, Walter	Kansas S U	KS	
Eichman, Phillip	Rio Grande, U of	OH	
Essani, Karim	W Michigan U	MI	
Facey, Douglas	St Michael's C	VT	
Fajer, Piotr	Florida S U	FL	
Falk, Darrel	Pt Loma Nazrn	CA	
Fiedler, Peggy L.	SanFrancisco S	CA	
Filemyr, Ann	Antioch U	OH	
Fincke, Ola	Oklahoma, U of	OK	
Finley, Mark	Austin Peay S	TN	
Fleishman, Leo	Union C (NY)	NY	
Fornari, Chester	DePauw U	IN	
Gharakhanian, E.	Cal S, LngBch	CA	
Giffin, Emily	Wellesley C	MA	
Harmon, Alice	Florida, Gnsvl	FL	
Harnishfeger, Ralph	Lock Haven U	PA	
Hawkins, B.J.	Victoria, U of	CAN	
Henson, John	Dickinson C	PA	
Henson-Apollonio, V.	Purdue, NCntrl	IN	
Hernandez, Patricia	AbileneChristian	TX	
Hey, Emanuel B.	Rutgers, NBruns	NJ	
Irby, William	GeorgiaSouthern	GA	
Jacobs, J. Roger	McMaster U	CAN	
Kay, Alan	Iowa, U of	IA	
Kay, Steve A.	Virginia, U of	VA	
Klyczek, Karen K.	Wisconsn, RiverF	WI	
Knight, Thomas	S Maine, U of	ME	
Kraus, Kevin	Luther C	IA	
Krilowicz, Beverly	Cal S, LosAngls	CA	
Krueger, Robert	Mayville S U	ND	
Livingston, N.J.	Victoria, U of	CAN	
Lovett, Susan	Brandeis U	MA	
Luttenton, Mark	Grand Valley S	MI	
Maizel, Nancy	Yale U	CT	
Martin, Kathy	Cntrl Connecticut	CT	
McConnell, Susan	Stanford U	CA	
McQueen, Nancy	Cal S, LosAngls	CA	
Mullican, Tim	Dakota Wesleyan U	SD	
Mumme, Ronald	Allegheny C	PA	
Nagoshi, Rodney	Iowa, U of	IA	
New, John	Loyola, Chicago	IL	
Nuttall, Ted	Lock Haven U	PA	
O'Neal, Steven	SW Oklahoma S	OK	
Ochman, Howard	Rochester, U of	NY	
Poole, Stephen	UC, St Barbara	CA	
Raesly, Richard	Frostburg S U	MD	
Rao, Venigalla B.	Catholic U Amer	DC	
Richey, Margaret	Centre C	KY	
Roos, David	Penn, U of	PA	
Roy, Marc	Beloit C	WI	
Russell, Darcy	Washington&Lee	VA	
Schellhorn, Herbert	McMaster U	CAN	
Scott, Lori	Augustana C (IL)	IL	
Segismondi, Linda	Rio Grande, U of	OH	
Shubin, Neil	Penn, U of	PA	
Simurda, Maryanne	Washington&Lee	VA	
Siwicki, Kathleen	Swarthmore C	PA	
Soleymani, Davood	Cal S, Domngz	CA	
Srivastava, Pramod	Fordham U	NY	
Stellwag, Edmund	E Carolina U	NC	
Stinemetz, Charles	Rhodes C	TN	
Strauss, Richard	Texas Tech	TX	
Stricker, Steve	New Mexico, Uof	NM	
Sullivan, Kathleen	Miami, U of	FL	
Tepper, Craig	Cornell College	IA	
Turner, Monica	Wisconsn, Madsn	WI	
Usis, John	Youngstown S	OH	
van Valkenburgh, B.	UC, Los Angeles	CA	
Vandenberg, Carol	UC, St Barbara	CA	
Walbridge, Mark	George Mason U	VA	
Walthall, Walter	Georgia S U	GA	
Wasserman, William	Loyola, Chicago	IL	

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Weir, Michael	Wesleyan U	CT	
Weretilnyk, E.	McMaster U	CAN	
West, Robert	Lee C	TN	
White, Charles	Lee C	TN	
Wiberg, Patricia	Virginia, U of	VA	
Wilder, Kay	Pt Loma Nazrn	CA	
Wilson, Jr., W. H.	Colby C	ME	
Wun, Chun	Springfield C	MA	
Zalisko, Edward	Blackburn C	IL	
Zamer, William	Lake Forest C	IL	
	HIRINGS TO TENURE		
Allis, C. David	Rochester, U of	NY	Indiana U
Clarke, Steven	Texas, Austin	TX	Colorado S U
Dunne, Thomas	UC, St Barbara	CA	N/A
Fields, Stanley	Washington, U of	WA	SUNY, Stny Brk
Friedman, William	Colorado, Bldr	CO	Georgia, U of
Hines, Mark	Alaska, Anchrg	AK	NewHmpshr, Uof
Ingram, Helen	UC, Irvine	CA	Arizona, U of
Keller, Raymond E.	Virginia, U of	VA	UC, Berkeley
King, Mary-Claire	Washington, U of	WA	UC, Berkeley
Kolmes, Stephen	Portland, U of	OR	Hobart/WmSmth
Kornberg, Hans	Boston U	MA	N/A
Krauter, Kenneth	Colorado, Bldr	CO	Einstein-Med
Krieg, Paul	Texas, Austin	TX	Texas, Austin
Lander, Arthur	UC, Irvine	CA	MIT
Leinwand, Leslie	Colorado, Bldr	CO	Einstein-Med
McGonigle, M.	Victoria, U of	CAN	SimonFraser-CAN
Pace, Norman	UC, Berkeley	CA	N/A
Renner ['96], S.	Missouri, St L	MO	Hamburg-GER
Ricklefs, Robert	Missouri, St L	MO	Penn, U of
Somero, George	Stanford U	CA	N/A
Tracy, C. Richard	Nevada, Reno	NV	Colorado S U
Zakian, Virginia	Princeton U	NJ	Hutchns Cancer Res
Zimmer-Faust, R.	UC, Los Angeles	CA	S Carolina, U of

CHEMISTRY/BIOCHEMISTRY

	TENURINGS		
Agwaramgbo, L.	Tougaloo C	MS	
Allen, James	Arizona S U	AZ	
Anslyn, Eric	Texas, Austin	TX	
Armstron, William	Boston C	MA	
Arnold, John	UC, Berkeley	CA	
Arkatz, David	Skidmore C	NY	
Birney, David	Texas Tech	TX	
Blackwell, Mary	Lawrence U	WI	
Blatchly, Richard	Keene S C	NH	
Brewer, Karen	Hamilton C	NY	
Brewer, Karen J.	Virginia Tech	VA	
Brodbelt-Lustig, J.	Texas, Austin	TX	
Cadiz, Mayra	P Rico, Mayag	PR	
Casadonte, D.	Texas Tech	TX	
*Chen, Donghai	Malone C	OH	
Clevette, David	Doane C	NE	
Coffer, Jefffery	Texas Christian	TX	
Cox, Clifford	Chadron S C	NE	
Debus, Richard J.	UC, Riverside	CA	
DePaula, Julio	Haverford C	PA	
DeSimone, Joseph	N Carolina, ChpH	NC	
Dibble, Peter	Lethbridge	CAN	
Dirk, Carl	Texas, El Paso	TX	
Dooley, Patricia	US Military Acad	NY	
Dorcy, Cameron	Cntrl Arkansas	AR	
Elcesser, Wendy	Indiana U of PA	PA	
Ervin, Kent	Nevada, Reno	NV	
Forbes, Malcolm	N Carolina, ChpH	NC	
Foster, Gregory	George Mason U	VA	
Gaier, James	Manchester C	IN	
Gallie, Daniel	UC, Riverside	CA	
Geisler, Victoria	W Georgia C	GA	
Gellene, Greg	Texas Tech	TX	
Gelles, Jeff	Brandeis U	MA	
Glaser, Rainer	Missouri, Clmb	MO	
Gomez, Elizabeth	U of the Ozarks	AK	
Graham, James	Henderson S U	AR	
Hanks, Timothy	Furman U	SC	
Harrington, Peter	Ohio U	OH	
Harrison, Ian	Virginia, U of	VA	
Harrison, Paul	McMaster U	CAN	
Headley, Allan	Texas Tech	TX	
Hershberger, John	N Dakota S U	ND	
Hicks, Janice	Georgetown U	DC	
Hurst, Michael	GeorgiaSouthern	GA	
Jones, Carol	Cntrl Connecticut	CT	
Kanost, Michael B.	Kansas S U	KS	
Keldsen, Glenn	Purdue, NCntrl	IN	
Kell, David	Culver-Stockton C	MO	
Keller, David	New Mexico, Uof	NM	
King, D. Whitney	Colby C	ME	
Kirss, Rein	Northeastern U	MA	
Klippenstein, S.	Case Western Res	OH	
Kontelione, G. T.	Rutgers, NBruns	NJ	
Kool, Eric	Rochester, U of	NY	
Kuchta, Robert	Colorado, Bldr	CO	
Larivee, Robert	Frostburg S U	MD	
Lee, Ken	Jackson S U	MS	
Lee, Namfong	Furman U	SC	
Leszczynski, Jerzy	Jackson S U	MS	
Lyons, Leslie	Grinnell C	IA	
Mak, Chi	S California, U of	CA	
Marshall, Alan	Florida S U	FL	
Martin, Kenneth	Pt Loma Nazrn	CA	
May, Dan	Findlay, U of	OH	
McDevitt, John	Texas, Austin	TX	
McElwee-White, L.	Florida, Gnsvl	FL	
Meinhardt, Steven	N Dakota S U	ND	
Mirkin, Chad	Northwestern U	IL	
Moore, Jeffrey	Illinois, Urbana	IL	
Mundie, Thomas	US Military Acad	NY	
Myers, David	Simon'sRockC (Bard)	MA	
Padilla, Ivelisse	P Rico, Mayag	PR	
Penner, Reginald	UC, Irvine	CA	
Pielak, Gary	N Carolina, ChpH	NC	
Rodriguez, Lolita	P Rico, Mayag	PR	
Rodriguez, Ricardo	Texas Weslyn	TX	
Russo, James	Whitman C	WA	
Russo, Ruth	Whitman C	WA	
Scarrow, Robert	Haverford C	PA	
Schepartz, Alanna	Yale U	CT	
Schwartz, David	New York U	NY	
Sharpe, Lee	Grinnell C	IA	
Sheffield, Ann	Allegheny C	PA	
Spilling, C.	Missouri, St L	MO	
Srivasta, D. K.	N Dakota S U	ND	
Steele, Michael	Wilkes C	PA	
Strong, Cynthia	Cornell College	IA	
Talhan, Daniel	Florida, Gnsvl	FL	
Tamargo, Maria	CUNY, City C	NY	
Telser, Josh	Roosevelt U	IL	
Ter Haar, Leonard	Texas, El Paso	TX	
Tolbert, Margaret	Colorado, Bldr	CO	
Walters, Valerie	Lafayette C	PA	
Weidenhamer, J.	Ashland U	OH	
Wignot, Terese	Wilkes C	PA	
Williams, Brian	Bucknell U	PA	
Wittrup, Karl	Illinois, Urbana	IL	
Yang, Weitao	Duke U	NC	
	HIRINGS TO TENURE		
Baker, Terry	Northeastern U	MA	Pennsylvania S U
Bell, Thomas	Nevada, Reno	NV	SUNY, Stny Brk
Benner, Steven	Florida, Gnsvl	FL	N/A
Davis, Franklin A.	Temple U	PA	Syracuse U
Gilje, John	James Madison	VA	Michigan, AnAr
Manning, James	Northeastern U	MA	Rockefeller U
Marshall, James A.	Virginia, U of	VA	S Carolina, U of
McLendon, George	Princeton U	NJ	Rochester, U of
Rychnovsky, Scott	UC, Irvine	CA	Columbia U
Thompson, Mark	S California, U of	CA	Cal Tech

CLASSICS

	TENURINGS		
Antonaccio, Carla	Wesleyan U	CT	
Arnush, Michael	Skidmore C	NY	
Bartsch, Shadi	UC, Berkeley	CA	
Batchelder, Ann	Holy Cross, C of	MA	
Chaniotis, Angelos	New York U	NY	
Crane, Gregory	Tufts U	MA	
Fineberg, Brenda	Knox C	IL	
Garrison, Elise	Texas A&M U	TX	
Hicks, Philip	St Mary's (IN)	IN	
Hughes, Dennis	Grinnell C	IA	
Lacey, R. Kevin	SUNY, Bngmtn	NY	
Lamberton, Robert	Washington U	MO	
Mankin, David	Cornell U	NY	
Nadel, Alan	Rensselaer Poly	NY	
Nicholson, Oliver	Minnsota,TwnC	MN	
Pelliccia, Hayden	Cornell U	NY	
Pratt, Louise	Emory U	GA	
Reiner, Paula	Butler U	IN	
Risser, Martha	Trinity C (CT)	CT	
Safran, Linda	Catholic U Amer	DC	
Tissol, Garth	Emory U	GA	
Ulrich, Roger	Dartmouth C	NH	
Vinson, Martha P.	Indiana, Blmngtn	IN	
Wagman, Robert	Florida, Gnsvl	FL	
Zimmerman, C.	Carleton C	MN	
	HIRINGS TO TENURE		
Hexter, Ralph J.	UC, Berkeley	CA	Colorado, Uof
Mason, Steve	Penn S U	PA	York U-CAN
Rotroff, Susan	Washington U	MO	CUNY, Hunter
Vine, Brent	UC, Los Angeles	CA	Princeton U

COMMUNICATION/JOURNALISM

	TENURINGS		
Anderson, C.	Indiana, Blmngtn	IN	
Anderson, Ronald	Texas, Austin	TX	
Austin, Gayle	Georgia S U	GA	
Banks, Anna	Idaho, U of	ID	
Belanger, Gregory	Cntrl Connecticut	CT	
Best, David	Colorado S U	CO	
Bjork, Rebecca	Utah, U of	UT	
Bjork, Ulf Jonas	IndianaPurdu	IN	
Bobo, Jacqueline	N Carolina, ChpH	NC	
Brockett, Mary Ann	Hiram C	OH	
Burke, Karen	S Connecticut	CT	
Champlin, Craig	Texas, Austin	TX	
Chung, C.	SanFrancisco S	CA	
Cintron, Ralph	Iowa, U of	IA	
Comeaux, Patricia	N Carolina, Wlm	NC	

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TENURINGS AND HIRINGS TO TENURE, BY DISCIPLINE

NAME	INSTITUTION	PREV AFFIL
Cypkin, Diane	Pace, Pleasntvl	NY
Dauber, Cori	N Carolina, ChpH	NC
Deshpande, Shekhar	Beaver C	PA
Earl, E. Noel	Morehead S U	KY
Ellerbach, John	Franklin C	IN
Elliot, Norbert	New Jersey Tech	NJ
Endres, Thomas	St Thomas, U of	MN
Eribo, Festus	E Carolina U	NC
Foster, David	Findlay, U of	OH
Fryman, John	Texas Tech	TX
Gaerte, Douglas	Houghton C	NY
Gaonkar, Dilip	Illinois, Urbana	IL
Gribbin, August K.	Marquette U	WI
Griffeths, Scott	Florida, Gnsvl	FL
Hallmark, James	W Texas A&M	TX
Holloway, Rachel L.	Virginia Tech	VA
Holmes, Shirlene	Georgia S U	GA
Hornig-Priest, S.	Texas A&M U	TX
Hyde, R. Bruce	St Cloud S U	MN
Jackaway, Gwenyth	Fordham U	NY
Johnson, Karen	Penn S U	PA
Kalbfleisch, Pamela	Wyoming, U of	WY
Kasior, Serjit	Morehead S U	KY
Koch, Stephen	Capital U	OH
Kowal, Patricia	Blackburn C	IL
Krawitz, Jan	Stanford U	CA
Letteri, Richard	Furman U	SC
Lipschultz, Jeremy	Nebraska, Oma	NE
Long, Kathleen	W Virginia Wslyn	WV
Luft, Gregory	Colorado S U	CO
Lynch, Dianne	St Michael's C	VT
Mackey-Kallis, S.	Villanova U	PA
Mackin, James A.	Tulane U	LA
Madison, Soyini	N Carolina, ChpH	NC
McRoberts, Daniel	Valley City S	ND
Mendez-Mendez, S.	Cntrl Connecticut	CT
Muir, Star	George Mason U	VA
Murrain, Patricia	Jackson S U	MS
Nelson, Dale	Mayville S U	ND
Nelson, Dean	Pt Loma Nazrn	CA
Parrish-Sprowl, J.	Cntrl Connecticut	CT
Peck, Janice	Minnsota,TwnC	MN
Plum, Deborah	Morehead S U	KY
Plummer, Evelyn	Seton Hall U	NJ
Polumbaum, Judy	Iowa, U of	IA
Poulakos, Takis	Iowa, U of	IA
Robbins, Stephen	Dickinson S	ND
Rudolph, Roger	St Cloud S U	MN
Salcetti, Marianne	John Carroll U	OH
Samuelson, Kristine	Stanford U	CA
Sims, Susan	UC, Riverside	CA
Singh, Ambuj	UC, St Barbara	CA
Smith-Howell, D.	Nebraska, Oma	NE
Socha, Thomas	Old Dominion U	VA
Speicher, Barbara	DePaul U	IL
Stewart, John	Washington, U of	WA
Strate, Lance	Fordham U	NY
Stratman, James	Colorado, Denv	CO
Streeck, Jurgen	Texas, Austin	TX
Terry, Keith	Nebraska, Kearney	NE
Thompson, M.	Denver, U of	CO
Tuman, Joseph	SanFrancisco S	CA
Waldron, Vincent	Arizona S West	AZ
Walsh, Kay	Frostburg S U	MD
Whillock, Rita Kirk	S Methodist U	TX
Willis, Ellen	New York U	NY
Witte, Sarah	E Oregon S C	OR
Yep, Gust	Cal S, LosAngls	CA
Zakahi, Walter	New Mexico S U	NM
Zizik, Catherine	Seton Hall U	NJ	

HIRINGS TO TENURE

Baergen, Darrel	Hardin-Simmons	TX	SWTheological
Collier, Mary-Jane	Denver, U of	CO	Oregon S U
Enos, Joseph	Jackson S U	MS	NY Inst of Tech
Fowler, Cynthia	Wiscnsn, Madsn	WI	N/A
Gitlin, Todd	New York U	NY	UC, Berkeley
Lang, Annie	Indiana, Blmngtn	IN	Washington S U
McNeal, Claude	IndianaPurdu	IN	IndianaPurdu
Schiappa, Edward	Minnsota,TwnC	MN	Purdue U

COMPARATIVE LITERATURE

TENURINGS

Aji, Aron	Butler U	IN	
Balutansky, K.	St Michael's C	VT	
Batesel, Paul	Mayville S U	ND	
Brint, Michael	Kenyon C	OH	
Carducci, Jane	Winona S U	MN	
Cohen, Margaret	New York U	NY	
Cruzado, Waded	P Rico, Mayag	PR	
Easterbrook, Neil	Texas Christian	TX	
Figueira, Dorothy	Illinois, Urbana	IL	
Manzor-Coats, L.	UC, Irvine	CA	
Misheff, Sue E.	Malone C	OH	
Ogunyemi, C.	Sarah Lawrence	NY	
Osbourne, Laurie	Colby C	ME	
Overstreet, Samuel	Maryville (TN)	TN	
Palmquist, Michael	Colorado S U	CO	
Palumbo-Liu, D. J.	Stanford U	CA	
Rahkow, Ilona	SUNY, Stny Brk	NY	
Schwartz, Louis	Richmond, U of	VA	
Suchoff, David	Colby C	ME	

HIRINGS TO TENURE

Ross, Kristin	New York U	NY	UC, St Cruz
Silver, Victoria	UC, Irvine	CA	Columbia U

COMPUTER SCIENCE

TENURINGS

Abrams, Marc	Virginia Tech	VA	
Badrinath, B.R.	Rutgers, NBruns	NJ	
Bateman, James	Austin Peay S	TN	
Chen, David T. K.	Fordham U	NY	
Chen, Jianhau	LSU, BatnRoug	LA	
Glasser, Michael E.	Indiana, Blmngtn	IN	
Gupta, Ajay	W Michigan U	MI	
Hartman, Mark	N Carolina, ChpH	NC	
He, Xudong	N Dakota S U	ND	
Hernandez, Hector	New Mexico S U	NM	
Hirsh, Haym	Rutgers, NBruns	NJ	
Jeffay, Kevin	N Carolina, ChpH	NC	
Jones, Zenia	E Michigan U	MI	
Jung, Gwang	Jackson S U	MS	
Lam, Monica	Stanford U	CA	
Lan, Youran	Missouri, Clmb	MO	
Lantis, Mick	Purdue, NCntrl	IN	
Larus, James	Wiscnsn, Madsn	WI	
Leung, Hing	New Mexico S U	NM	
Marshall, Roger	Winston-Salem	NC	
Mazaitis, Dorothy	St Joseph (CT)	CT	
McGeoch, C.	Amherst C	MA	
Mills, Jonathan W.	Indiana, Blmngtn	IN	
Nelson, Randal	Rochester, U of	NY	
Padrzycki, Marcin	Texas, Permian	TX	
Radenski, Atanas	Winston-Salem	NC	
Rager, John	Amherst C	MA	
Ranum, David	Luther C	IA	
Robertson, Bruce	Lock Haven U	PA	
Sadler, Robert	Culver-Stockton C	MO	
Saiedian, Hossein	Nebraska, Omaha	NE	
Sanchis, Laura	Colgate U	NY	
Sherman, Alan	Maryland, BaltCnty	MD	
Streeter, Sharron	Tougaloo C	MS	
Tabak, Leon	Cornell College	IA	
Tewari, Rajiv	Temple U	PA	
Torgerson, Todd	Wake Forest U	NC	
Wang, Ming-Fang	Cntrl Arkansas	AR	
Whalley, David	Florida S U	FL	
Whitlock, Paula	CUNY, Brooklyn	NY	
Zucker, Jeffrey	McMaster U	CAN	

HIRINGS TO TENURE

Bukhres, Omran	IndianaPurdu	IN	Purdue U
Igbaria, Magid	Claremont Grad	CA	Drexel U

DRAMA/DANCE/FILM/VIDEO

TENURINGS

Amsden, Robert	Ripon C	WI	
Bassett, Paul	Pt Loma Nazrn	CA	
Beaumont, Karen	Simon'sRockC (Bard)	MA	
Bernstein, Matthew	Emory U	GA	
Bohlen, Anne	Antioch U	OH	
Bowen, Edward	Portland, U of	OR	
Boyette, Patricia	Wiscnsn, Madsn	WI	
Bridges, Joseph L.	Malone C	OH	
Browne, Colin	Simon Fraser	CAN	
Buck, William	James Madison	VA	
Burnett, Cathy	Brit Columbia	CAN	
Carow, Joseph	E Carolina U	NC	
Chrisholm, Brad	St Cloud S U	MN	
Clark, Dawn	E Carolina U	NC	
Clark, Larry	SanFrancisco S	CA	
Dasgupta, Guatam	Skidmore C	NY	
Farber-Slayton, V.	Sarah Lawrence	NY	
Gagnon, Pauline	W Georgia C	GA	
Gainor, Ellen	Cornell U	NY	
Green, Jeffrey	Nebraska, Kearney	NE	
Gwinup, Martin	Minnsota,TwnC	MN	
Huang, Helen	Maryland, CollPk	MD	
Hunt, Robyn	Washington, U of	WA	
Junco, Maria	Cal Polytech	CA	
Karter, Joshua	Trinity C (CT)	CT	
Kelley, Sean	Colorado, Bldr	CO	
Kostalik, Linda	Cal S, LosAngls	CA	
Lentz, Daniel	Arizona S West	AZ	
Lepore, James	Washington, U of	WA	
Lutterbie, John	SUNY, Stny Brk	NY	
MacLean, Calvin	Illinois S U	IL	
Malone, Alyan	Howard U	DC	
Mathern-Smith, S.	Denison U	OH	
Mitchell, Gary	Simon'sRock (Bard)	MA	
Moulton, Elizabeth	Alberta, U of	CAN	
Nash, Michael	Emerson C	MA	
Naylor, Brian	Washburn U	KS	
Noble, Cynthia	Springfield C	MA	
O'Hara, Shane	James Madison	VA	
Patenaude, Joseph	Drew U	NJ	
Pearson, Barry	Millikin U	IL	
Prophet, Becky	Alfred U	NY	
Reardon, Dennis	Indiana, Blmngtn	IN	
Rehm, M. Rush	Stanford U	CA	

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TENURINGS AND HIRINGS TO TENURE, BY DISCIPLINE

NAME	INSTITUTION	PREV AFFIL
Riddle, Laura	Wiscnsn, GrnB	WI
Risner, Douglas	Luther C	IA
Savigliano, Marta	UC, Riverside	CA
Schram, David	Greensboro C	NC
Schuler, Catherine	Maryland, CollPk	MD
Shackelford, Sandi	Coastal Carolina	SC
Shattuc, Jane	Emerson C	MA
Stark, John	Illinois S U	IL
Taylor, Leslie	Emory U	GA
Thom Woodson, A.	Goucher C	MD
Versenyi, Adam	N Carolina, ChpH	NC
Walsh, Paul	S Methodist U	TX
Wang, Lan-Lan	Connecticut C	CT
Washington, R. L.	SanFrancisco S	CA
Whetzel, Charles	Coastal Carolina	SC
Wiggins, Ernest	Kean C	NJ
Wilson, Ron	Cornell U	NY
Worley, Kathleen	Reed C	OR

HIRINGS TO TENURE

Bert, Norman	Texas Tech	TX	Montana S U
Blair, Rhonda	S Methodist U	TX	New Mexico, Uof
Bloom, Michael	Texas, Austin	TX	UC, Los Angeles
Bloom, Thomas A.	Virginia, U of	VA	Michigan, Flint
Hampton, Marian	Illinois S U	IL	Texas, Austin
Hebert, Donald	E Texas Baptist U	TX	Texas Tech. U
Heckler, Mark	Colorado, Denv	CO	Siena C
Wainscott, Ronald	Indiana, Blmngtn	IN	N/A
Zarrilli, Phillip	Cal S, LosAngls	CA	Wiscnsn, Madsn

ECONOMICS

TENURINGS

Alexander, Donald	W Michigan U	MI
Balasubrahmian, R.	Virginia, U of	VA
Baldwin, Marjorie	E Carolina U	NC
Barbezat, Daniel	Amherst C	MA
Barbezat, Debra	Colby C	ME
Basu, Kaushik	Cornell U	NY
Becker, Klaus G.	Texas Tech	TX
Bell, Linda	Haverford C	PA
Bianconi, Marcelo	Tufts U	MA
Brock, Philip	Washington, U of	WA
Brower, George	Moravian C	PA
Burkett, Paul	Indiana S U	IN
Dymski, Gary	UC, Riverside	CA
Fenner, Richard	Utica C of Syracuse	NY
Ferguson, William	Grinnell C	IA
Fuller, Phillip	Jackson S U	MS
Ganderton, Philip	New Mexico, Uof	NM
Gaston, Noel	Tulane U	LA
Georges, C.	Hamilton C	NY
Gindling, Thomas	Maryland, BaltCnty	MD
Goodstein, Eban	Skidmore C	NY
Gray, Jerry	Willamette U	OR
Gresik, Thomas	Penn S U	PA
Groothius, Peter	Westminster (PA)	PA
Hansen, Bruce	Boston C	MA
Heise, Paul	LebanonValley	PA
Hemesath, Michael	Carleton C	MN
Hey, Jeanne	LebanonValley	PA
Ho, Peter	Denver, U of	CO
Hooks, Jon	Albion C	MI
Husbands, Kaye G.	Williams C	MA
Hussain, Nayyer	Tougaloo C	MS
Jung, Chulo	Ohio U	OH
Kicinski, Eduardo	P Rico, Mayag	PR
Langan, Terence	St Thomas, U of	MN
Lapidus, June	Roosevelt U	IL
LaPoint, Pat	McMurry C	TX
Lawber, Jr., Harold	SalvaRegina	RI
Marme, Christopher	Augustana C (IL)	IL
McArthur, John	Wofford C	SC
McKinney, Hannah	Kalamazoo C	MI
Meepagla, Caminie	Howard U	DC
Moallem, Masoud	Rockford C	IL
Mocan, Naci	Colorado, Denv	CO
Nason, James	Brit Columbia	CAN
Nilsson, Eric	Cal S, SnBrndno	CA
Nnadozie, E.	Truman S U	MO
O'Connell, Stephen	Swarthmore C	PA
Ozler, Sule	UC, Los Angeles	CA
Papagapitos, A.	St Thomas, U of	MN
Prusa, Thomas J.	Rutgers, NBruns	NJ
Rao, Milind	Colgate U	NY
Rashed, Jamal	Xavier U	OH
Ravelle, Linda	Moravian C	PA
Savitsky, Jerry	Cornell College	IA
Schmitt, Nicolas	Simon Fraser	CAN
Scholz, John Karl	Wiscnsn, Madsn	WI
Sexton, Edwin	Virginia Military	VA
Smith, R. Todd	Alberta, U of	CAN
Sparks, Roger	Mills C	CA
Steigerwald, D.	UC, St Barbara	CA
Sundberg, Jeffrey	Lake Forest C	IL
Taylor, Scott	Brit Columbia	CAN
Thornton, James	E Michigan U	MI
Ureta, Manuelita	Texas A&M U	TX
Velasco, Andres	New York U	NY
West, James	Moravian C	PA
Whitehead, John	E Carolina U	NC
Winkler, Anne	Missouri, St L	MO
Xu, Yingfeng	Alberta, U of	CAN
Young, Mary	Southwestern U	TX
Zhang, A.	Victoria, U of	CAN

HIRINGS TO TENURE

Basu, Kaushik	Cornell U	NY	Delhi Econ-IND
Bollerslev, Tim	Virginia, U of	VA	Northwestern U
Brown, Donald J.	Yale U	CT	N/A
Caplin, Andrew	New York U	NY	Columbia U
Cooley, Thomas	Penn, U of	PA	Rochester, U of
Engineer, M.	Victoria, U of	CAN	Guelph-BLG
Fernandez, Raquel	New York U	NY	Boston U
Gul, Faruk	Princeton U	NJ	Nothwestern U
Holmes, Thomas	Minnsota,TwnC	MN	Federal Res Bank
Joannides, Yannis	Tufts U	MA	Stanford U
Jovanovic, Boyan	Penn, U of	PA	New York U
Marshall, Robert	Penn S U	PA	Duke U
Moffitt, Robert	Johns Hopkins	MD	Brown U
Nisbett, Thomas	E Texas Baptist U	TX	Texas Tech U
Podgursky, Michael	Missouri, Clmb	MO	Mass, Amherst
Pollak, Robert	Washington U	MO	Washington, U of
Rothschild, Michael	Princeton U	NJ	UC, San Diego
Skinner, Jonathan	Dartmouth C	NH	Virginia, U of
Watson, Mark	Princeton U	NJ	Nothwestern U
Wolpin, Kenneth	Penn, U of	PA	CUNY
Woodford, Michael	Princeton U	NJ	Chicago, U of
Young, Alwyn	Boston U	MA	MIT

ENGLISH/AMERICAN LANG & LIT

TENURINGS

Abraham, Julie	Emory U	GA
Achinstein, Sharon	Northwestern U	IL
Albright, Alexander	E Carolina U	NC
Ali Agha, Shahid	Pittsburgh, Bradfrd	PA
Allmendinger, Blake	UC, Los Angeles	CA
Alvine, Lynne	Indiana U of PA	PA
Amodio, Mark	Vassar C	NY
Anderson, Larry	LSU, Shreveprt	LA
Anton, Theodore	DePaul U	IL
Atwill, William	N Carolina, Wlm	NC
Bailin, Miriam	Washington U	MO
Baldwin, Tama	W Illinois U	IL
Balester, Valerie	Texas A&M U	TX
Barlow, George	Grinnell C	IA
Bat-Ami, Miriam	W Michigan U	MI
Bates, Dawn	Arizona S U	AZ
Bayless, Martha	Oregon, U of	OR
Bean, Barbara	DePauw U	IN
Begman, Richard	Wiscnsn, Madsn	WI
Behdad, Ali	UC, Los Angeles	CA
Bennian, John	Brighm Yng U	UT
Biester, James	Loyola, Chicago	IL
Bishop, Thomas	Case Western Res	OH
Blair, Sara B.	Virginia, U of	VA
Boardman, Kathleen	Nevada, Reno	NV
Boggess, Carol	Mars Hill C	NC
Bohls, Elizabeth	Illinois, Urbana	IL
Bower, Martha	Indiana U of PA	PA
Boyle, Frank T.	Fordham U	NY
Bremen, Brian	Texas, Austin	TX
Brinkley, Ellen	W Michigan U	MI
Brown, Elizabeth	Rio Grande, U of	OH
Brown, Kenneth	Cal Polytech	CA
Brown, Meg Lota	Arizona, Tucson	AZ
Brown, Teresa M.	Wiscnsn, RiverF	WI
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Lansing, Carol	UC, St Barbara	CA	Florida, U of
Lavrin, Asuncion	Arizona S U	AZ	Harvard U
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Pempel, T. John	Washington, U of	WA	Wiscnsn, U of
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Roediger, David	Minnsota,TwnC	MN	Missouri, U of
Roth, Michael	Claremont Grad	CA	Scripps C
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Stillman, Yedida	Oklahoma, U of	OK	SUNY,Bnghmtn
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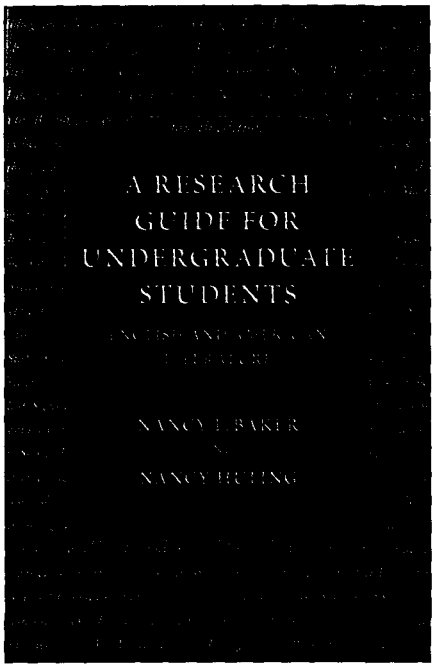

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Nancy L. Baker is the director of libraries at Washington State University. She has served in various capacities for the libraries at the University of Washington, the University of Utah, the University of Kentucky, Middlebury College, and the State University of New York, Binghamton.

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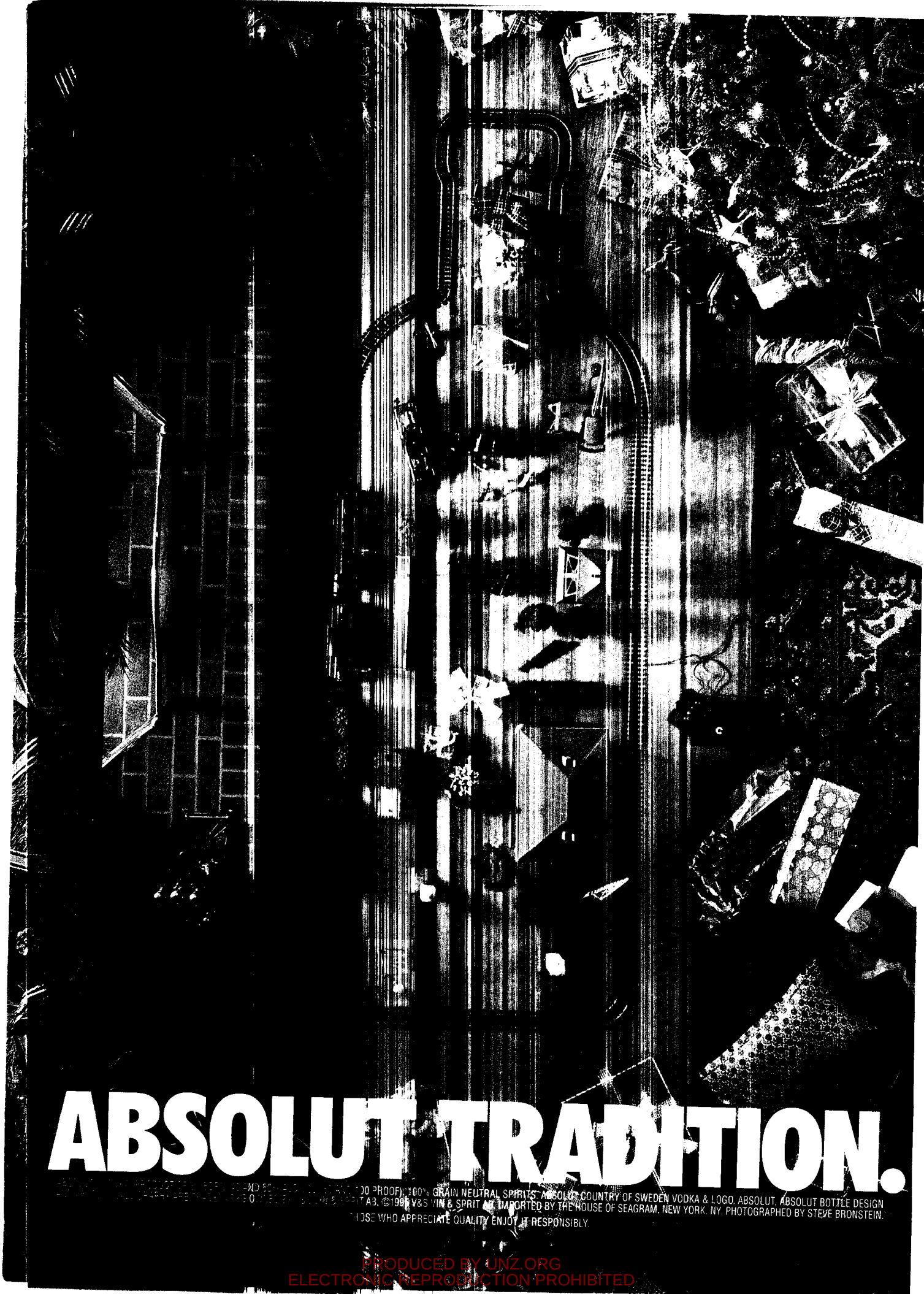
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